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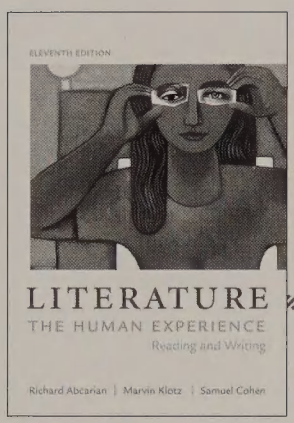
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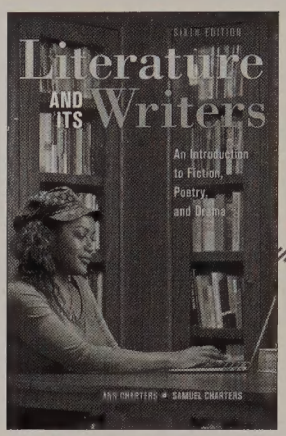
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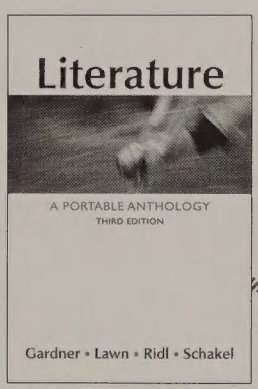
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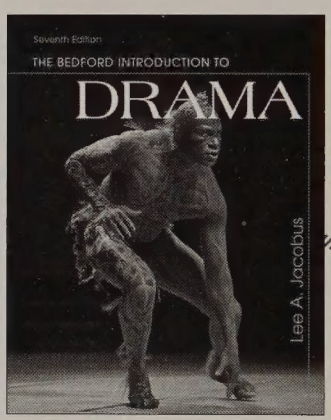
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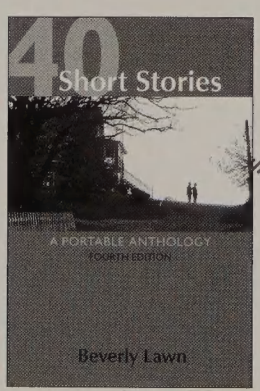
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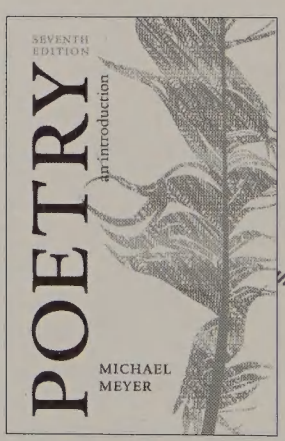
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PMLA

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Valerie Traub. "The New Unhistoricism in Queer Studies"

Peter Coviello. "Whitman's Children"

Irina Dumitrescu. "Bede's Liberation Philology: Releasing the English Tongue"

Sarah Gleeson-White. "Auditory Exposures: Faulkner, Eisenstein, and Film Sound"

Elizabeth Marie Young. "Homer in a Nutshell: Vergilian Miniaturization and the Sublime"

Theories and Methodologies

An African Classic in Twelve Translations: essays by David Chioni Moore (introduction), Jeroen Dewulf, Ana Paula Ferreira, Waïl S. Hassan, Lucas Klein, Volker Langbehn, Ursula Lindqvist, Shu-mei Shih, Ben Tran, Sarah Valentine, Ken Walibora, and Monika Žagar

The Changing Profession

Reading in the Digital Age: essays by Naomi S. Baron, Michael Cobb, Jim Collins, Johanna Drucker, Elaine Freedgood, N. Katherine Hayles, Lutz Koepnick, and Lisa Nakamura

A Statement of Editorial Policy

PMLA welcomes essays of interest to those concerned with the study of language and literature. As the publication of a large and heterogeneous association, the journal is receptive to a variety of topics, whether general or specific, and to all scholarly methods and theoretical perspectives. The ideal *PMLA* essay exemplifies the best of its kind, whatever the kind; addresses a significant problem; draws out clearly the implications of its findings; and engages the attention of its audience through a concise, readable presentation. Manuscripts in languages other than English are accepted for review but must be accompanied by a detailed summary in English (generally of 1,000–1,500 words) and must be translated into English if they are recommended to the Editorial Board. Articles of fewer than 2,500 words or more than 9,000 words are not considered for publication. The word count includes notes but excludes works-cited lists and translations, which should accompany foreign language quotations. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

Only members of the association may submit articles to *PMLA*. For a collaboratively written essay to be eligible for submission, all coauthors must be members of the MLA. *PMLA* does not publish book reviews or new works of fiction, nor does it accept articles that were previously published in any language. An article is considered previously published if it appears in print or in an online outlet with the traits of publication, such as editorial selection of content, a formal presentation, and ongoing availability. Online contexts that typically lack these traits include personal Web pages, discussion groups, and repositories. Each article submitted is sent to two reviewers, usually one consultant reader and one member of the Advisory Committee. Articles recommended by these readers are then sent to the members of the Editorial Board, who meet periodically with the editor to make final decisions. Until a final decision is reached, the author's name is not made known to consultant readers, to members of the Advisory Committee and the Editorial Board, or to the editor. Because the submission of an article simultaneously to more than one refereed journal can result in duplication of the demanding task of reviewing the manuscript, it is *PMLA*'s policy not to review articles that are under consideration by other journals. An article found to have been simultaneously submitted elsewhere will not be published in *PMLA* even if it has already been accepted for publication by the Editorial Board.

Submissions, prepared according to the *MLA Style Manual and Guide to Scholarly Publishing*, should be sent in duplicate as hard copy to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789. With each submission please include a self-addressed envelope and enough postage for one copy to be returned. Authors' names should not appear on manuscripts; instead, a cover sheet, with the author's name and address and the title of the article, should accompany each manuscript. Authors should not refer to themselves in the first person in the submitted text or notes if such references would identify them; any

necessary references to the author's previous work, for example, should be in the third person. If the contribution includes any materials (e.g., quotations that exceed fair use, illustrations, charts, other graphics) that have been taken from another source, the author must obtain written permission to reproduce them in print and electronic formats.

Features in *PMLA*

Manuscripts and correspondence related to the features described below should be sent to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789.

Special Topics

Articles on the general topics are invited; the subtopics listed are provided by way of example and suggestion only. Submissions to *PMLA* must meet the requirements given in the statement of editorial policy.

Tragedy

Deadline for submissions: 5 November 2012

Coordinators: Jean E. Howard (Columbia Univ.) and Helene Foley (Barnard Coll.)

How does tragedy speak to the critical and the creative imagination today? As a dramatic genre, tragedy has an ancient lineage in the West, connected to some of the most moving documents of the Greek theater; yet its persisting theatrical forms diverge from practices developed by the classical Greek dramatists. New forms of tragedy often coalesce at particular historical moments: Elizabethan England, late-seventeenth-century France, mid-twentieth-century America. But each incarnation of the tragic form has concerned itself with questions of limits (of expression, endurance, and capacity); of human transcendence, sacrifice, and annihilation; or of ethical responsibility to self, others, and the universe.

In the face of the present precariousness of life and new forms of hubristic self-assertion over and against the common good, what resources does tragedy provide for meaningful analysis, critique, and change? Does a traditional focus on the tragic protagonist preclude ideas of collective tragedy? Can the genre encompass experiences of ecological disaster, genocide, and poverty?

The *PMLA* Editorial Board invites essays that reflect on tragedy's critical capacity to address urgent political, philosophical, and aesthetic questions. Potential contributors are encouraged to think about tragedy expansively, not only as a dramatic form or a Western invention but also as a mode that

Forthcoming in *PMLA*

In other issues

Michael S. Collins. "'Ali Even Motivates the Dead': The Pursuit of Sovereignty in Norman Mailer's *The Fight*"

Erik Gray. "Come Be My Love: The Song of Songs, *Paradise Lost*, and the Tradition of the Invitation Poem"

Olivia C. Harrison. "Cross-Colonial Poetics: *Souffles-Anfas* and the Figure of Palestine"

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Robert Stilling. "An Image of Europe: Yinka Shonibare's Postcolonial Decadence"

Elda Tsou. "'This Doesn't Mean What You'll Think': *Native Speaker*, Allegory, Race"

Criticism in Translation

"The *Ordinary Gloss* on Jonah." Introduction and translation by Ryan McDermott

Little-Known Documents

Gwendolyn Bennett. "The Ebony Flute." Introduction by Belinda Wheeler

"Excerpts from *Correspondance* (1924–25)." Introduction and commentary by Jan Baetens and Michael Kasper

"Middlebrow Culture in the Cold War: Books USA Advertisements, 1967." Introduction by Trysh Travis

A. N. Veselovsky. "Envisioning World Literature in 1863: From the Reports on a Mission Abroad." Introduction by Boris Maslov. Translation by Jennifer Flaherty

exceeds the stage and that might be challenged, paralleled, or rewritten by other literary traditions. Submissions may, for example, consider the contemporary restaging and rewriting of early tragedies, explore tragedy in the context of current political crises and postcolonial politics, and examine the relation between scholarly understandings of tragedy and colloquial, everyday uses of the notion in domains such as news reporting and talk TV.

Emotions

Deadline for submissions: 4 November 2013

Coordinators: Katharine Ann Jensen (Louisiana State Univ.) and Miriam L. Wallace (New Coll. of Florida)

How do human beings experience or recognize emotions—our own and those of others? What distinguishes an emotion from other faculties and sensations, and how do different fields engage these complex concepts? These questions have recently been the focus of affect studies, which elucidates how visceral forces beyond consciousness impel us toward movement, thought, and relation and explores affect's ethical, aesthetic, and political implications.

The nature and significance of emotion have engaged thinkers since ancient times. In fifth-century Greece, for example, Hippocrates developed the theory of the humors to posit an intrinsic relation between the body and the emotions. Indeed, discerning connections or disjunctions among body, mind, and emotion has preoccupied philosophers, political theorists, religious thinkers, and literary writers, among others, for millennia. The classification of kinds of emotion—love, joy, hatred, sadness, fear, shame, and so on—an emotion's positive or negative quality, and the ability to control one's emotions have also been enduring subjects of theory and debate. Visual and theatrical artists since the eighteenth century studied the facial and bodily manifestations of emotions to depict them persuasively, while Freud famously elaborated the deleterious effects of repressed emotions and conceived of human existence in terms of a persistent conflict between aggressive and erotic instincts.

The *PMLA* Editorial Board invites essays that reflect on theories or representations of emotions in any period or cultural tradition. Potential contributors are encouraged to consider such questions as these: In what ways have emotions been valued as a form of knowledge or refinement; in what ways have they been rejected or associated with the uneducated? How and why have emotions been gendered or racially defined? How have emotions been understood to affect the imagination? How has emotion been conceptualized as disembodied or as excessively embodied, and what are the implications of these competing notions? What have been the psychological aspects of emotions, whether repressed or unbridled? What are the affective dimensions of reading or viewing (sympathy, identification, alienation, subjective transformation)? What have been the epistemological, aesthetic, political, or moral dimensions of emotion?

Criticism in Translation

MLA members are invited to submit to the *PMLA* Editorial Board proposals for translations. Articles, as well as chapters or sections of books that can function as independent units, will be considered. The originals may be in any language. Two types of proposals are welcome: (1) significant scholarship from earlier periods that has not lost its forcefulness and whose retrieval in English in *PMLA* would be a noteworthy event for a broad body of readers and (2) contemporary work of sufficient weight and potential influence to merit the attention of the field as a whole.

A member who wishes to make a proposal should first ascertain that no previous English translation exists. The proposer should then provide the managing editor with the following materials: (1) a photocopy of the original essay, (2) an extended summary of the entire essay in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the essay if the essay is accepted, (4) information on the copyright status of the original (if the translation is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the proposer wishes to serve as translator of the essay or to designate a translator (who must also be an MLA member), a 1,000-word sample of the translation should be submitted; otherwise the Editorial Board will select a translator.

The translated essays should normally not exceed *PMLA*'s 9,000-word limit. The Editorial Board will approve or decline the proposals, evaluate the quality of the translations, and cooperate with the proposers and translators.

Little-Known Documents

MLA members are invited to submit to the *PMLA* Editorial Board proposals regarding little-known documentary material that merits the attention of a broad range of readers. Consideration will be given to archival data from any period and in any language that do not exceed *PMLA*'s 9,000-word limit.

A member who wishes to make a proposal should provide the managing editor with the following materials: (1) a photocopy of the document, (2) an extended summary of the document in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the document if it is accepted, (4) information on the copyright status of the original (if the document is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the document is not in English and if the proposer wishes to serve as translator or to designate a translator (who must also be an MLA member), the proposal should include a 1,000-word sample of the translation; otherwise the Editorial Board will select a translator of accepted non-English material. The Editorial Board will approve or decline the proposals.

Solicited Contributions

The editor and the Editorial Board periodically invite studies and commentaries by specific authors on topics of wide interest. These contributions appear in the following series: Theories and Methodologies, The Changing Profession, The Book Market, The Journal World, Letters from Librarians, and Correspondents at Large. MLA members are welcome to suggest topics that might be addressed under these rubrics.

Introduction

"*Compañero*, Respect Your Vocation!": Improvisations for a Workaday Crisis

VICKY UNRUH

IN TOMÁS GUTIÉRREZ ALEA AND JUAN CARLOS TABÍO'S OSCAR-nominated Cuban film *Fresa y chocolate* (*Strawberry and Chocolate* [1994]),[1] a gay intellectual dissident, Diego, asks a straight young communist university student, David, why he is studying political science if his passion is to write. "Because . . . one should study something that's useful to society" ("Porque . . . uno tiene que estudiar algo que sea útil a la sociedad"), David explains. But Diego brings David up short: "*Compañero*, respect your vocation!" ("Compañero, ¡la vocación se respeta!").[2] In context this advice is paradoxical. On the one hand, Diego's counsel that David put his talents ahead of societal needs is consistent with the clandestine tutorial that Diego gives David on Cuban and international artists and intellectuals proscribed by the revolutionary state. The subversive advice also typifies the critique of state orthodoxy characterizing Cuban cultural expression since the post-Soviet era, which began in the early 1990s. But the admonition to respect one's vocation—framed with the requisite, solidarity-building "*compañero*"—also echoes the reverence toward work inscribed in the 1959 revolution's utopian tenets and its interpellation of revolutionary subjects. Later Diego further complicates this reference. Having lost his job as a journalist for contesting state censorship of experimental artists, Diego—now blacklisted in the cultural sphere and believing his only option to be manual labor—explains to David why he must leave Cuba: "What will *I* do with a brick in my hand? Where will I put it?" ("¿Qué hago yo con un ladrillo en la mano? ¿Dónde lo pongo?").

Critics have highlighted the film's impulse to reconcile the revolution with its dissidents and rectify past wrongs against homosexuals periodically consigned to punitive camps.[3] Diego, we learn, made

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every effort in his youth to be a dutiful revolutionary, aiming to become a teacher and join volunteer literacy campaigns. It was the revolution, he notes, that prevented him, as a gay man and as the proprietor of a "thinking mind," from making a useful contribution or fulfilling his vocation. A mentor to aspiring artists, Diego gives David an impromptu tutorial in cultural literacy that fills the gaps in David's state education. But Diego's comments on fidelity to a vocation and aversion to manual labor also mark the resurgence in this film's post-Soviet epoch of unresolved tensions inscribed in the revolution's pervasive ideology of work. Although the film's action unfolds in 1979,[4] its dominant structures of feeling locate *Fresa y chocolate* firmly in the early 1990s, when it was made—that is, the "Special Period in Times of Peace" ("Período Especial en Tiempos de Paz"), an official designation for the economic implosion following the end of the Cold War and the Soviets' departure from the island in 1990.[5] The film's Special Period markers include a pervasive aura of disenchantment, images of extreme material scarcity, and a critical nostalgia not only for banned aesthetic icons of the prerevolutionary past but also for the idealism of the revolution itself.[6]

Offering frequent glimpses of the burgeoning informal economy keeping countless Cubans afloat in the post-Soviet era, *Fresa y chocolate* also projects the Special Period's critical but nuanced take on the ideology of work instilled in the years immediately following the revolution's victory. But as a foundational element of the revolutionary state's overhaul of Cuban society, this discourse of work exhibits a striking afterlife in cultural expression, even as Cuban citizens have experienced dramatic reconfigurations in their everyday work lives since the Soviets' withdrawal of support. Short-term Special Period measures addressed extreme shortages through the tight rationing of food and fuel, the widespread use of ubiquitous Chinese bicycles for transportation, and a curtailment of the workday. Longer-term strategies to restore economic equilibrium included the reorientation of Cuba's trade relations toward the West; initiatives to attract foreign investment in joint ventures; a focus on raising revenues from industries other than sugar, the country's prime export, like tourism and mining; and market-oriented internal reforms such as the creation of a two-tiered monetary system keyed in part to hard currency, the authorization of small farmers' markets and more-autonomous cooperatives, a measured authorization of small businesses and self-employment, and a sharp increase in permissible remittances to island families from Cubans living abroad (Brenner et al. 111–16; Gott 286–98). Changes that have followed Raúl Castro's assumption of his brother Fidel's presidential powers in 2006 include greater access to consumer goods and, most recently, the right to buy and sell homes and cars. One result of this integration of quasi-capitalist measures into a socialist context has been a resurgence of profound inequalities, intensified along gender and racial lines; a heightened visibility of distinctions Cubans would once have attributed to class; and a rise in the number of citizens subsisting through work in the informal sector. As Ariana Hernandez-Reguant observes, "The double economy . . . corresponded to a two-tiered quotidian experience," a complex social restratification in which "a discourse of possessive individualism began to take hold" even as some "mourned the socialist values of altruism and solidarity" (8). The Special Period also witnessed a crisis of cultural authority in literary and cinematic expression.[7] But neither economic hybridity nor the concurrent cultural opening gave way to the political changes once anticipated in the perception that Cuba was in transition. Instead, flexibility in economic options for Cuban citizens has been punctuated by periodic initiatives in ideological retrenchment, as the state has sought to incorporate

capitalist strategies into reformulated socialist principles without relinquishing centralized control over economic or political life.

Artistic renditions of the discourse of work in post-Soviet Cuba unleash all the anomalies and contradictions of this scenario. But although Cubans and Cuba watchers often underscore the exceptionalism of Cuba's revolution and of its precarious post–Cold War situation, these critical recastings of revolutionary work ideology evoke the kinds of questions—about other geocultural locations, historical periods, and literary-cultural traditions—explored through other disciplinary and theoretical optics by the contributors to this issue of *PMLA*, dedicated to the special topic of work. The historical trajectory of Western capitalism, particularly of late capitalism, constitutes the backdrop for many pieces in this issue, whereas Cuba, although embracing selective capitalist elements to fend off economic disaster, could be characterized as the embodiment of late-twentieth-century socialism under siege. But its singularities notwithstanding, the Cuban case foregrounds the power of a sudden financial crisis to catapult the secure into precariousness and shake up a society's dearly held guiding myths about the value of work and the equality of access for citizens.

It was probably no accident that the idea to initiate a special issue on work emerged at the *PMLA* Editorial Board's May 2009 meeting, less than eight months after the culminating events in the 2008 crash shook the international financial system. As *PMLA* goes to press with this issue, the unresolved consequences of those events are still reverberating in citizens' lives. Zuccotti Park, where the original Occupy Wall Street protesters took up residence in fall 2011, is a mere six-minute walk north from MLA headquarters in New York, and in October 2011 the Editorial Board conducted its business amid the Occupy din. Such events matter for the work that we—as teacher-scholars of languages, literatures, and cultures—do, a subject taken up by some *PMLA* contributors. In this context of enduring economic crisis, Cuba offers a rich example of the resonance of international economic relations with local performances of citizenship through work and challenges us to consider what happens when any deep-rooted, exacting ideology of work—socialist or capitalist—is abruptly unmoored from citizens' everyday enactments of worker roles. Tapping into the inventive repertoire for reinforcing and unpacking received truths that storytelling, image making, and language play offer, literary-artistic representations of such everyday practices can bring into relief the dynamics between a powerful work ideology and its discontents, reveal inequalities and tenuous forms of making or unmaking a living that an official work ethic often obscures, or illuminate the intricate relation between work and identity narratives. They can also tease out the far-from-simple ties between the privileging of particular artistic forms or conceptions of literature and art and the manner in which human communities think and talk about work and workers.

I shall return later to the inventive ways this issue's authors address such larger questions. In posing the Cuban case as an entrée to the special topic, I want to focus on artistic enactments of the relation between a deeply ingrained work ethic under siege and the self-apprehended identity of citizens,[8] a tie complicated in epochs of economic uncertainty and improvisational hybridity. In her research on Havana's self-employed workers of the Special Period and on Cubans working with foreign investment companies who navigate between capitalist and socialist models, the anthropologist-lawyer Emma Phillips notes that as "worker subjectivities are reconstructed to encompass a growing range of individual choices and opportunities, new ideas evolve about who is a productive member of society" ("Dollarization" 357). "[C]hanges in the regulation of labor," she

affirms, "have implications for . . . changing self-conceptions," new identities that "may *themselves* become constitutive of fundamental social change . . . not easily captured by the binary of communism/capitalism" ("Maybe" 306; my emphasis). Phillips's words illuminate the ideologically hybrid interpellations of Cuban subjectivity implicit in Diego's injunction "*Compañero*, respect your vocation!"

In his remark vocation embodies the paradoxical tension between an ethics of social utility or the market on the one hand and a call to individual fulfillment on the other, a tension that Raymond Williams, in tracing the history of the key word *work*, might attribute to the fact that in Euro-American culture the identification of work with a paid job is a relatively recent phenomenon. But even as it acquires this dominant denotation, the word's fundamental association with any kind of activity, effort, or achievement persisted (335). A dynamic between physical work and cultural activity, moreover, is inscribed in the etymological ties between the word *culture* and productive labor, as in cultivation or husbandry. Williams describes a trajectory in the meaning of *culture* from tending animals to tending human minds, from material activity such as work to the intellectual, the spiritual, and the aesthetic (87–90). These links not only reveal the implicit ties between literature and work in Western culture, they also point to why the concept of vocation, with its implication that the self is cultivated through work, can illuminate Cuban films and fiction in which self-fulfillment of a not obviously socialist kind is reinscribed in new mediations with utopian dreams. Against a backdrop of intensified economic hybridity, these new mediations between self and work emerge not only in working subjects who, like the communist student David, are interpellated as the revolution's true believers but also in those whose spheres of labor, such as night-time entertainment or sex work, had been proscribed as marginal. Although revolutionary ideology in Cuba interpellates its subjects as workers, the following examples show how the concept of a vocation posed by Diego's admonition offers a way to square a residual socialist work ideology with the resurgent individualism characterizing Cuba's post-Soviet era.

As we consider the subjective dexterity required to perform the shifting role of worker in economically unstable scenarios, we can think about the work sphere as what Joseph Roach would call a "behavioral vortex," a regularly traversed locale marked by "the gravitational pull of social necessity" (28), or as what Michel de Certeau would call a "practiced place," staked out not through its official mapping but by the recurrent, everyday activity of citizens (117). Both terms designate a contested sphere that may be either physically real or imagined. Such locales may be institutionalized—like the formally organized Cuban work life since the revolution[9]—and their activities ritualized. But they are also spheres of everyday activity's improvisational potential. As Ben Highmore argues, the kind of everydayness that Certeau attributes to "practiced places" manifests "the density of cultural life and its refusal to be contained by the parameters of what passes for *official* '*national* life'" (177; my emphasis). It is this refusal to be contained by the institutions that ground it that makes work portrayed in Cuban fiction and film so revealing of the dissonant cultural conversation about the revolution's legacy. Certeau coined the phrase "practiced place" to define "space" and to contrast it with "place," which he ties to the "law of the 'proper'" as an "indication of stability." Certeau's space by contrast "temporalize[s]" place, emphasizing moments when place is "caught in the ambiguity of an actualization" and functions in "a polyvalent unity of conflictual programs" (117). His concept of "practiced place" is useful for thinking about cultural representations of work in post-Soviet Cuba because it juxtaposes the rule of law with the ambiguity and conflict of everyday actualizations, in

which, as Highmore notes (in his exegesis of Certeau), "imaginings" differ from the "rationale governing the present" (148).

Romances in Pedagogy at Work

The inscription of work in the official definition of Cuban citizenship under the revolution could not be clearer than in the opening sentence of article 1 of the Cuban constitution: "Cuba is a socialist state of workers" ("Cuba es un Estado socialista de trabajadores"; República de Cuba 4). But by the time the first postrevolutionary constitution was adopted, in 1976, the ideological anchor for its work ethic had long been in place. We can recall Che Guevara's messianic call for a new, organic relation to work in "El socialismo y el hombre en Cuba" ("Socialism and Man in Cuba" [1965]) and "Una actitud nueva frente al trabajo" ("A New Attitude toward Work" [1964]). Che argued that the capitalist alienation of people from their labors would be eliminated not simply through altered relations to production but also through the new conception of work. Uncoupled from the market and material incentives, "liberated work" ("trabajo liberado"; "El socialismo" 376), in particular volunteer work, would stimulate a new consciousness in the incipient "new man," fuel a "new joy" ("alegría nueva") and a sense of "play" ("juego") in everyday life ("Una actitud" 333), and forge his class-leveling identification not only with the collective but also with work itself: "People . . . begin to see themselves portrayed in their work and to understand their human magnitude through the object created, the work fulfilled. This no longer entails leaving a part of one's being in the form of the labor power sold . . . but rather signifies an emanation from oneself, a contribution to the common life in which one is reflected" ("El hombre . . . empieza a verse retratado en su obra y a comprender su magnitud humana a través del objeto creado, del trabajo realizado. Esto ya no entraña dejar una parte de su ser en forma de fuerza de trabajo vendida . . . sino que significa una emanación de sí mismo, un aporte a la vida común en que se refleja"; "El socialismo" 376).

Although Che clearly drew on Marxist labor ideology, his emphasis on developing a new consciousness gave the Cuban revolutionary conception of work its singular cast.[10] This distinct, Cuban version of Marxism contained strong nationalist features and also synthesized elements from Antonio Gramsci, from the nineteenth-century Cuban poet-intellectual and independence fighter José Martí (1853–95), and from Latin America's first home-grown Marxist, the Peruvian José Carlos Mariátegui (1894–1930). A key feature in Cuba's new work ethic, according to Che, is the pedagogical mechanism for effecting the change in consciousness. He imagined Cuba as "one gigantic school" ("una gigantesca escuela"; "El socialismo" 372) and cast the volunteer teacher as the revolution's most important cultural worker. Holding a romanticized view of rural Cubans as the incarnation of the revolutionary spirit, he argued that the encounter between urban teacher and rural student would change perceptions of work.[11] The educating would be reciprocal, bridging mental and manual work and class lines. Newly literate rural Cubans would acquire a sense of participatory citizenship, reinforcing their restructured relation to production. The urban teacher on location would also do physical labor (such as sugarcane harvesting) to acquire an enhanced awareness of inequality and a commitment to solidarity with other citizens based on love. As a conduit for its ideology of work, the revolutionary state's reforms incorporated literacy-campaign principles into the island's universal education system, through an academic curriculum requiring experience with manual labor and other practical activities, volunteering, and, for urban children, periodic immersion in rural life.[12]

As the framework for educating the postrevolutionary citizen, then, the work ethic according to Che underscores the social duty that moves David in *Fresa y chocolate* to study political science but also imagines a vital connection between individuals' self-apprehended identities and their work, embodied in the dissident Diego's choice of the word *vocation*. Given the word's root in the Latin *vocare* ("to call") and its historical ties to the Christian concept of a calling, Diego's admonition has an interpellative force and true-believer fervor comparable with Che's creed-like call for a new relation between the "new man" and his work. The notion of a vocation as something to which one is called also reveals tensions in a state's "hailing" of its citizens through a work ideology to contribute to the social good while realizing their individual "human magnitude." The grammatically impersonal form of Diego's call to David to respect his vocation reinforces these mixed signals. In the context of their intimate conversation, my rendition of "la vocación se respeta" as a second-person command is appropriate. But it can also be translated as "a vocation is to be respected," the kind of maxim with truth claims that one might find on the Cuban *vallas*, the public billboards still used to display revolutionary slogans.

Cultural debates in Cuba about work long predate the Special Period and even the revolution. Cuban scholars trace the revolutionary work ethic to Martí, who executed adroit metaphoric turns to define the man of action as a worker and intellectuals as laborers.[13] In recounting early-twentieth-century modernization, the historian Louis Pérez documents the impact in Cuba of the United States' market-based work ethic and ideas of the "self-made man" (143–46), and he details the projects in skills education, in production, and in marketing through which Protestant missionaries sought to reinforce this ethic throughout Cuba (252). In fact, a critical reaction to the market-based work ethic and, by extension, to the United States' intervention in Cuban economic and cultural affairs was a key feature of Cuba's literary (1920s–30s) and artistic (1920s–40s) avant-gardes, whose cultural activity was often marked by critical representations of work. Those who signed the manifesto of Cuba's avant-garde Grupo Minorista ("Minoritist Group" [1923–27]), for instance, defined themselves as "intellectual workers" who integrated artistic innovation with affirmations of cultural autonomy from the United States ("Declaración"). As I have argued elsewhere, in response to the United States' domination of Cuba's sugarcane industry, multigenre artistic expressions synthesized a focus on sugar with explorations of Afro-Cuban culture as a powerful antidote to the United States' influence and as a marker of Cuban identity.[14] Key literary examples include Agustín Acosta's *La zafra: Poema de combate* ("The Sugar Harvest: A Combat Poem" [1926]), Alejo Carpentier's novel *¡Écue-Yamba-Ó!* ("Lord, Praised Be Thou" [1933]) and ballet script *El milagro de Anaquillé* ("The Miracle of Anaquillé" [1927]), and the early Afro-Cuban work of the renowned poet Nicolás Guillén. Mario Carreño's painting *Cortadores de caña* ("Sugarcane Cutters" [1943]), reproduced on the cover of this issue, is the boldest visual depiction of this critical attention to work in the Cuban vanguards' cultural discourse.[15] Sujatha Fernandes argues that Cuban socialism's work ethic of solidarity and volunteerism was already well rooted in earlier nationalist movements, religious and social organizations, and, she observes, strong United States influences: "the evangelical churches' ethic of hard work and helpfulness to others encouraged perseverance and cooperation" (28). I would add that artistic explorations of the postrevolutionary work ethic are also rooted in the critical inquiries into work that marked Cuba's artistic avant-gardes.

In a comparable critical vein, by representing work as a "practiced place" postrevo-

lutionary artistic inquiries problematized the revolution's work ethic from the start, in particular the idealized pedagogical symbiosis between a bourgeoisie shedding its old ways and the revolution's urban and rural beneficiaries. Gutiérrez Alea's early masterpiece *Memorias del subdesarrollo* (*Memories of Underdevelopment* [1968]) intimated these complications in a failed romance between the film's protagonist, Sergio—a former business owner and aspiring writer who out of curiosity remains in Cuba when his cohort and family leave—and Elena, a quasi-adolescent of limited education. The film, in which Sergio's perspective often dominates, links his alienation in part to his lack of useful work: he still lives from his property, which is gradually being appropriated by the state. Sergio is not in principle unsympathetic with the revolution's goals of equity and education but despairs about the "underdevelopment" of its beneficiaries, embodied for him in Elena. With such intellectualized backdrops as a Havana bookstore, an art exhibit, and Ernest Hemingway's library-study on the Finca Vigía, the film stages this cross-class encounter as a Pygmalion-like tutorial in cultural literacy in which no Guevarian consciousness shifts unfold. The failed romance between Sergio and Elena as two postrevolutionary players can be read in part as a failure in the reciprocal pedagogy that might produce a new consciousness of work.

Although Sergio designates himself Elena's tutor, he is not really a teacher. But the work of bona fide teachers was one of the first vocations portrayed in early postrevolutionary Cuban literature. While pedagogical initiatives accompanied many twentieth-century revolutions (Russian, Mexican, Nicaraguan), efforts to integrate theory with practice in a consciousness-raising synthesis of manual and intellectual labor singularized Cuba's vast educational reforms. Moreover, the success of Cuba's literacy campaigns is frequently attributed to the on-location tutorial model in which one teacher often worked with a single student or a small group. This model gave the teacher a central role in the revolution's cultural imaginary, and early fictional accounts showcased the problems for those responding to the call. These accounts include *Maestra voluntaria* ("Volunteer Teacher" [1962]), by Daura Olema, a novel that, as Ana Serra demonstrates, represents the failure of urban literacy teachers and their rural students to identify with each other ("*New Man*" 42–49). Other fictionalized accounts register the tensions underlying changes in work practices and ensuing complications between class relations and those of gender or race.[16]

The 1968 film classic *Lucía*, directed by Humberto Solás, offers a key example. *Lucía* portrays three Cuban women named Lucía—one who experiences the colonial independence wars, one who lives in Havana during its modernization in the 1920s and 1930s, and one who works on a farm collective in the 1960s. In the third segment, probably the postrevolutionary text that most faithfully enacts the Guevarian ideal, a young male volunteer arrives at Lucía's rural home. Assigned to teach her to read, he also does requisite farming labor. This film segment casts Lucía's emergent literacy as the catalyst for her rebellion against a jealous husband who forbids her to work. Offsetting the residual class hierarchies implicit in having a young city man with his educator's lantern enlighten the unschooled Lucía about her oppression is the teacher's lack of a name. This is not his story, and he only reinforces what Lucía's community has been proclaiming: she has the right to work and to read. Here the vocational call leans more toward Lucía's informed citizenship than toward the teacher's seemingly unproblematic assumption of his multiple work roles. Improvisational verses of the popular song "Guantanamera" not only background the film's idealized images of happy farmworkers—with the volunteer teacher harmoniously toiling at their side—but also

admonish the husband's failure to adjust to changing times.[17] The couple's unresolved standoff suggests that new work models are challenging to absorb.

The 1974 film *De cierta manera* (*One Way or Another*) probes these problems more frankly, eschewing the sentimental revolutionary glow of *Lucía*'s third segment. This lauded experimental fusion of fiction and documentary was directed by Sara Gómez, Cuba's first Afro-Cuban woman filmmaker, who died while completing it.[18] The film, set soon after the revolution's triumph, offers a difficult romance, between Mario—an Afro-Cuban bus-factory laborer, raised in a poor Havana neighborhood—and Yolanda, a primary school teacher of middle-class origins. The revolution's reforms directly benefit Mario, but Yolanda's vocation and her conflicts with Mario enact the stresses of living out these reforms. The two live and work in Miraflores, a razed slum under reconstruction by the revolution. Mario and Yolanda are complicated fictional characters, who interact with unrehearsed real-world residents of Miraflores. Critically reframing the ideal that social classes' perceptions of each other can be transformed, one scene shows Yolanda in her classroom berating a young boy for not appreciating all that the revolution has given him. The film's juxtaposition of fiction and documentary, inventive for its time, underscores Yolanda and Mario's strong revolutionary work ethic but situates them at the juncture of all the social, racial, and gender tensions characterizing Cuba in the 1960s and 1970s.

What Work? Which Job?

It is no accident that postrevolutionary artistic representations of work focus frequently on teachers, not simply because of their potential for revolutionary volunteerism and their interpellation as the gap bridgers for class consciousness. Teachers and tutors in these accounts also implicitly stand in for Cuba's "lettered city,"[19] its intelligentsia, who since 1961—the year Fidel Castro delivered the renowned "Words to Intellectuals"—have experienced the shifting fortunes of testing through trial and error what "[w]ithin the Revolution, everything; outside the Revolution, nothing" means when it comes to making art (Castro 276). Che himself called for new intellectuals divested of the "original sin" ("pecado original") of not being "authentically revolutionary" ("auténticamente revolucionarios"; "El socialismo" 380), a goal attainable only by overcoming aestheticism not obviously connected to concerns of ordinary people.[20] With Cuban writers' post-Soviet "reinscription of the aesthetic"—a term coined by James Buckwalter-Arias—the lines of this debate have been redrawn. As the Cuban scholar Desiderio Navarro argues, in the 1970s Cuban intellectuals were disparaged in official discourse and popular culture as "out of touch with social reality, the people, and *hard work*" (199; my emphasis). In contrast, post-Soviet literature and film, often through the optic of an artist-intellectual character, portray a revolutionary work ethic disconnected from everyday practice. Zoé Valdés's novel *La nada cotidiana* (lit. "The Everyday Nothingness" [1995]) offers a scathing critique of this ethic. An irreverent *Künstlerroman*, *La nada cotidiana* unfolds, on one narrative level, in the present-tense, moment-by-moment "nothingness" of the workday of its narrator and protagonist, Yocandra, the editor of a literary magazine. Her on-the-job daydreaming generates a second-level retrospective narration of her life to this point. Parody dominates Yocandra's ribald, scatological framing of the revolutionary work ethic as the literal site of her own birth, an event instigated when Che himself envelops her mother's pregnant belly in the Cuban flag as she goes into labor at the 1959 May Day celebration and her machete-wielding, patriotic father rushes straight from the sugarcane harvest to the hospital "scattering the red soil

he [shakes] from his body" ("regando tierra colorada que sacudía de su cuerpo"; 22).[21] But Yocandra's reflections are more direct: "I'm on my way to the office: WORK. What work? I've been doing the same thing for two years: pedal from my house to the office, mark the card, sit down at the desk, read a few foreign magazines that keep coming two or three months or years late, and daydream" ("Voy hacia la oficina: EL TRABAJO. ¿Qué trabajo? Hace dos años que hago lo mismo todos los días: pedalear de mi casa a la oficina, marcar la tarjeta, sentarme en el buró, leer algunas revistas extranjeras que continúan llegando con dos y tres meses o años de retraso, y pensar en las musarañas"; 32).

Such enactments of daily idleness are not mere surface critiques of economic precariousness. Rather, idle characters like Yocandra assertively resist notions of productivity as a viable anchor for selfhood and walk away from work that has rendered them superfluous in search of alternative engagements of their time. For example, the historian Escorpión in Antonio José Ponte's masterly, melancholic story "Corazón de skitalietz" ("Heart of a Wanderer" [1998]) goes AWOL from filling out index cards at a state-run cultural institute to wander the ruined city; and Victorio, the protagonist of Abilio Estévez's novel *Los palacios distantes* (*Distant Palaces* [2002]), abandons a state job at an aqueduct to roam Havana and take up street performing with his new friends, a sex worker patronized by tourists and a clown. In Estévez's account, unlike Ponte's, characters still seek their true vocations and, by reenacting Cuba's rich cultural past for fellow citizens in deteriorating neighborhoods, salvage remnants of that ideal. But a more striking reverence toward work also persists in film and fiction that portray contemporary Cuban work life as improvisational identity remappings marked by the agency of choice.

One obvious approach, the one followed by *Fresa y chocolate*, has been to restage pedagogy in surprising new places, enveloping the teacher-student duo in nostalgic desire but recasting it as a residual vocational path to a more reflective selfhood. For example, Gutiérrez Alea's final film, the popular comedy *Guantanamera* (1995), also codirected with Tabío, highlights the transformation of the protagonist, Gina, on a road trip across Cuba. Through this genre-film pilgrimage, Gina disconnects from her ideologue husband, who organizes the ride (a funeral procession for Gina's aunt entangled in bureaucratic dysfunction), and paradoxically liberates herself through a renewed on-the-road liaison with the (instantly reformed) womanizer, Mariano, a truck driver's sidekick smitten by her years back when he was her university student. As the road trip showcases workers who have taken on new roles that Cuba's economy has generated in response to material shortages—tour guides, clandestine roadside food vendors, and managers of *paladares* (the then still illicit family-owned restaurants)—we learn that Gina abandoned teaching political economy because of her heterodox views. "Theory is one thing and practice another" ("Una cosa es la teoría y otra es la práctica") she remarks. By the film's end, Gina resolves to reclaim the pedagogical vocation of her heart's desire by accepting a radio-program position counseling youth. Accompanied (like the third segment of Solás's *Lucía*) by improvisational verses of "Guantanamera" that reflect on the action, the film envelops Gina's metamorphosis in the soap-operatic renewed romance between a teacher and her student that not only critically mimics revolutionary pedagogy at work but also strives to salvage the work ethic through a citizen's reformulation of her calling under new conditions.

Tabío's comedy *Lista de espera* (*Waiting List* [2000]) aims to rescue the revolution's imagined synergy of work fulfillment and social good by projecting it onto a more variegated canvas.[22] The film opens with the arrival at a rural bus terminal of Emilio, a young

Havana-trained engineer en route home because there are no jobs in the city. Here passengers in transit await buses that never arrive or are too full to accept more passengers. When their efforts to repair a broken-down bus fail and they must spend the night in the terminal, the passengers experience a collective dream. In the dream, they pool material resources and their occupational know-how to create sumptuous communal *ajiacos*, or hodgepodge stews, like "lobster à la terminal" ("langosta a la terminal") and to remodel the terminal into a dynamic community shelter.[23] A close-up shot early in this transformation shows two characters consulting a manual on the psychology of work. Two characters call the others to action with repeated reminders that "it's necessary to work" ("hay que trabajar"). These include an unemployed engineer, Emilio, played by Vladimir Cruz—the same actor who portrayed David in *Fresa y chocolate*—and the supposedly blind Rolando, whose feigned disability stimulates the group's ingrained volunteerism and who is played by Jorge Perugorría, Diego in *Fresa y chocolate*. The film—dedicated posthumously to Gutiérrez Alea—deploys these connections for countless intertextual winks at well-known Cuban films. This compositional strategy of creating a film from bits and pieces of others reinforces the work model of creative recycling—*ajiaco*-style—embodied in the terminal's remodeling. This film self-consciously reiterates such values as solidarity and social sharing through work. But here characters also reconnect with their individual vocations, rendered viable precisely through collective endeavors. Thus the stationmaster becomes the landscape painter he always wanted to be and fills the terminal with his art, a book-loving retired bureaucrat becomes the librarian for an improvised library, a woman redeploys her *curandera* (natural healer) knowledge for curing, and Emilio uses his engineering training to fix whatever needs repairs. As they awaken a bus arrives to deliver them to their destinations. But Emilio opens his eyes when somebody shakes him while repeating not the ubiquitous *compañero* but the alternative, though rhyming, "ingeniero, ingeniero," a call that interpellates Emilio through the vocation he desires. Although most of the characters return to their regular lives, Emilio, the film's final scene implies, will continue hanging out in crowded terminals where there will always be something to fix.

A more elegiac rendition of revolutionary work ideals shapes Mario Conde, the long-lived, malcontent protagonist of Leonardo Padura's widely read detective fiction. Padura's novels recast state-promoted 1970s versions of the genre into exposures of official corruption and showcase besieged revolutionary ideology through Conde's occupational metamorphoses.[24] Padura published seven Conde novels between 1991 and 2007, set between 1989 and the turn of the millennium.[25] Conde's serial vocational struggles unfold through his gradual abandonment of police work (he never much cared for weapons, violence, or the potential for state repression), but the personal calling for problem solving and a desire for just resolutions keep him loosely connected to the force. Over the course of the seven novels, Conde leaves the force to write fiction and recycles himself in the new economy as a bookseller who finds and sells private collections to foreign buyers through intermediaries. After leaving the force, he often reflects on his calling. In *Adiós Hemingway* (2001) and *La neblina de ayer* ("Yesterday's Mist" [2005]), Conde's work life is a hybrid of bookselling for sustenance, freelance and unpaid detective work for his friends on the force, and continued attempts to write fiction. This mixed vocational model unsettles him: "now . . . he was a goddamn private detective in a country with neither detectives nor private people; he felt like a bad metaphor for a strange reality" ("ahora . . . era un cabrón detective privado en un país sin

detectives ni privados, o sea, una mala metafora de una extraña realidad"; *Adiós Hemingway* [2005] 119–20; *Adiós Hemingway* [2006] 101). But Conde also concludes that engagement in detective work's *averiguadera*—the process of figuring things out—weaves his labors into his identity: "In his years as a policeman, Conde had liked to get involved in cases like this one, in which he immersed himself to the point of losing his breath and almost consciousness; in which he enveloped himself to the extent that they became his own skin" ("En sus años de policía al Conde le gustaba enredarse en casos como éste donde se sumergía hasta perder la respiración y casi la conciencia, en los cuales se arropaba al extremo de convertirlos en su propia piel"). Conde's vocation for the *averiguadera* links his detective work to his writing and his community, as he spins hypothetical tales with his generational cohort of tightly knit friends.[26] But for Conde, a viable identity in post-Soviet Cuba means not only expanding his calling for the *averiguadera* beyond his wage-yielding job but also divesting his daily work of any utopian remnants. Near the end of *La neblina de ayer*, his beloved former chief asks him a question not unlike Diego's question to David about why he was studying political science: "Why in hell did someone like you become a cop?" ("¿Por qué carajo un tipo como tú se hizo policía?"; 286). Conde responds that

> lately, when I see how the world's going, I think that I once dreamed of fixing it a little so it wouldn't be such a fucked-up place, and that I fell for the story that I could do that as a cop. It was a romantic dream, no? Now I know that I was swimming against the tide, but I don't regret having done it though I'd never do it again. . . . If before I was an agnostic, now I'm an unbeliever.
>
> últimamente, cuando veo cómo va el mundo, creo que alguna vez soñé con arreglarlo un poco para que no fuera un lugar tan jodido, y me tragué la historia de que como policía podía hacerlo. Fue un sueño romántico, ¿no? Ahora sé que nadé contra la corriente, pero no me arrepiento de lo hecho aunque nunca volvería a hacerlo. . . . Si antes era un agnóstico, ahora soy un descreído. (286)

And yet Conde's work life as a bookseller provides a more coherent existence than he experienced as a detective: "Selling old books I feel freer, with no power over others and above all more satisfied with myself" ("Vendiendo libros viejos me siento más libre, sin poder sobre los demás y sobre todo más conforme conmigo mismo"; 286).

A Little Night Work

Wandering the neighborhoods of post-Soviet Havana through the optic of the detective Mario Conde proffers glimpses of a city off the tourist itinerary and of resurging practices—petty thievery, vagrancy, sex work, and unsanctioned night-time entertainment—that the revolutionary state aimed to render invisible or that declined with initially improved living standards. As the state sought to banish the international reputation Cuba had gained under Fulgencio Batista as a vortex of the idle rich, sexual tourism, and organized crime, the work of art that triggered its first major showdown with artists and intellectuals, in 1961, was a short, low-budget documentary of Havana nightlife, *P.M.*, directed by Sabá Cabrera Infante and Orlando Jiménez Leal. The film, in experimental "free cinema," presents scenes of Cubans—primarily Afro-Cubans—dancing, drinking, performing, and hanging out. It was promoted by the literary supplement *Lunes de Revolución* ("Monday of Revolution"), a periodical eclectic in aesthetics and ideology, edited by Sabá's brother, Guillermo Cabrera Infante, who later wrote a masterpiece of the Latin American Boom, *Tres tristes tigres* (*Three Trapped Tigers* [1967]), a ribald, verbally sumptuous ode to Havana nightlife on the eve of the revolution. The magazine

and filmmakers' confrontation with the state film institute, the Instituto Cubano de Arte e Industria Cinematográficos (ICAIC) led to the banning of *P.M.*, the closure of the magazine, and the consolidation of a party line on art in Fidel Castro's "Words to Intellectuals," with its line in the sand delineating art "within the Revolution." Although ICAIC's problems with *P.M.* were ostensibly in part aesthetic (it diverged from the Italian neorealism then in vogue), the state objected primarily to the film's content, in particular its representation of Afro-Cubans, whom the state sought to recast as revolutionary subjects.

This foundational censorship of certain endeavors' representation makes "night work" a synecdoche for activity the revolution deemed marginal. Bringing such work into the light of day has been a signature feature of post-Soviet Cuban expression, an explosive return of the repressed *P.M.* that renders the embattled documentary bland by comparison. Many novels and some films are populated not only by sex workers, procurers, hustlers of tourists, petty thieves, dealers in contraband, grave robbers, has-been or would-be entertainers, and even mythical crime figures from the past but also by drifters and urban ruins dwellers who work as caretakers of a city portrayed as collapsing.[27] The commercial and editorial dynamics of this phenomenon are complex. Esther Whitfield demonstrates, for example, that the "dirty realism" of the writer Pedro Juan Gutiérrez manifests a cultural "dollarization" and exploits and critiques the voyeuristic international market for a version of Cuba based on sexual excess and a gritty exoticism far from international readers' worlds and from revolutionary goals (97–126). Some representations of forms of work once deemed marginal, however, revisit these activities as worthy of vindication and reveal an impulse to incorporate them into a refashioned work ethic.

For Padura's detective Conde, raised as a true-believer revolutionary, exploring this world embodies his sense of loss. But other works suggest a will to invest such activity with an aura of vocational agency: in Ponte's novel *Contrabando de sombras* ("Contraband of Shadows" [2002]), an eclectic character mix includes grave robbers in Havana's main cemetery whose fencing points to the informal economy; in Estévez's *Los palacios distantes*, the sex worker Salma makes strategic choices to advance her vocation as a performer; the 2008 film *Omerta*, directed by Pavel Giroud, explores the occupational ups and downs of a retiring bodyguard to a renowned 1960s gangster; and *Los dioses rotos* (*Broken Gods*), also from 2008, directed by Ernesto Daranas, demythifies an early-twentieth-century Cuban procurer (Alberto Yarini) through the complex interactions in Havana of contemporary pimps and female sex workers portrayed not simply as victims of violence but also as occupational decision makers resistant to a social worker's rescue. Collectively these characters improvise on a work ethic that once excluded them.

I want to linger briefly on three final examples. Most of the films and prose narratives I have addressed here are the works of artists formed by revolutionary utopian thinking, whose post-Soviet take on work mixes disillusionment, anger, nostalgia, and critique with an impulse to remake lost values. Two of my last examples represent a new generation of street filmmakers whose improvisational occupation integrates official ICAIC film traditions with novel technological approaches and inventive collaborations.[28] *Ella trabaja* (*She Works* [2007]), a documentary short directed by Jesús Hernández Bach (b. 1984), presents interviews with Havana transvestites that underscore the positive impact of access to work on their self-perception and social acceptance. They speak of varying fortunes—corresponding to the levels of prejudice they faced—in securing the education for the work they sought (and, in most cases, obtained), ranging from health care and so-

cial work to acting, hotel desk work, singing, textile production, and food services. The film frames their personal anecdotes with praise from job supervisors and with definitions from ostensible experts on transvestism. All lobby for equal treatment, though one characterizes transvestism as a "defect." Beyond its call for tolerance typical of twenty-first-century antihomophobia campaigns in Cuba,[29] the short portrays "the will to work" as something that not only fulfills its interviewees as individuals but also restores these original outsiders as revolutionary subjects. After securing a job in her field, one transvestite observes that "we can be useful . . . we can work . . . we can do things for the revolution" ("podemos ser útiles . . . podemos trabajar . . . podemos hacer por la revolución"). *De buzos, leones y tanqueros* (2006),[30] a documentary short directed by Daniel Vera (b. 1980), offers on-location interviews with Havana dumpster divers of all ages. Although prompting its subjects with questions about how long they have been dumpster diving and whether they have regular jobs, this film lets them speak for themselves (no experts intervene) and reveals the patchwork constituting their identity as workers: one is a university student who also does sound work at the ICAIC, two are retirees, some have regular jobs and moonlight in this activity, and others left jobs to work at it full-time. Although some are in more dire straits than others, several pride themselves on their specializations and expertise in the dumpster-diving craft, and one retiree in his eighties insists he does not need to do this but has always loved to work and cannot bear to be idle.

The most eloquent twenty-first-century representation of Cubans at work is the film *Suite Habana* (2003), regarded as the masterpiece of Fernando Pérez (b. 1944), Cuba's most accomplished living director. An inventive hybrid of documentary and fiction, *Suite Habana*, as Serra notes, reinforces revolutionary values of education, resistance, and perseverance ("La Habana" 98). But it also offers a visual ode to work as performed by twelve real-world Havana citizens in the course of twenty-four hours.[31] The film shifts from character to character in segments lacking dialogue, against a background synthesis of music, street sounds, and random phrases, usually spoken by people not identified in the film. Periodic shots of two Havana landmarks track the film's cycle from day to night and back: the Havana harbor lighthouse searchlight and the venerated bronze sculpture of John Lennon on a park bench, an artwork that citizens guard in shifts.[32] The names and ages of characters appear in subtitles, so we gradually come to know them, but more through the visual rendition of their work, including shoe repair, railroad-track restoration, food services, hospital laundry work, plaster repair, street vending, construction work, caretaking, and housework. Subtitles for the film's closing still shots identify characters' occupations and (often vocational) dreams for the future.[33] A striking feature of *Suite Habana* is the visual metonymies in which human bodies are represented by the objects of their labors, a lyric recasting of the Guevarian ties between personal identity and work: intimate close-ups of such tasks as ironing, sorting peanuts or rice, and refitting a shoe sole. Without dialogue, the film depicts work as more private and individual than the revolutionary match of the personal with the social, as the characters' wordless internal reflections pervade their labors. Through the brief concluding subtitles, the film also registers work realignments generated by economic reforms or hardships: a former state-employed carpenter is now a freelancer, whereas a seventy-nine-year-old retired schoolteacher sells peanuts on Havana's streets not for personal fulfillment (she is the only one who "no longer has any dreams" ["ya no tiene sueños"]) but to make ends meet.

In the film's recasting of the revolutionary reverence toward work, its most striking

feature is the powerful tribute to night work, whereby almost every character engages in some form of creative activity. The film implies that this night work often constitutes a character's true vocation, one that Diego in *Fresa y chocolate* might call on them to respect. The rich nighttime scenarios not only create a distinction between the characters' day jobs and the vocations to which they aspire but also, through the reverence with which it is presented, reactivate night work as a defining activity for Cuban citizens individually and as a group. A married launderer performs night gigs as a female impersonator; a doctor working in food services is a clown after hours; a construction worker's apprentice becomes a ballet dancer; an art teacher turned caretaker by day paints at night; a shoe repairman goes out dancing; and a railroad repairman plays the saxophone with a band. These metamorphoses are enveloped in a powerful aura of *comunitas*, as the camera pans from one performative group scene to another, against the background of a church choir's solemn but celebratory amens. In vitality and affect, these nighttime scenarios of group endeavors evoke through sharp contrast the reruns of mass political rallies that the film's oldest characters (including a retired professor of Marxism) watch—transfixed to near paralysis—on state television. *Suite Habana*, then, ascribes citizen performances of a self-apprehended identity less to the work to which they have been called by the state than to their personal off-hours pastimes, which appear to constitute their true vocations, a move that while recycling a revolutionary reverence for work reinscribes a reflective, individualized alienation from daily work that the revolution sought to banish. At the same time Pérez's ode to Cubans at work embraces and relocates the desired synergy between individual citizenship and the social in a celebration of night work and cultural work, two sites of enduring, unresolved contention between the revolution and its imagined others.

PMLA Authors at Work

The shifting and imaginative artistic improvisations on the official work ethic in post-Soviet Cuba I have sampled here give the lie to the unwittingly cartoonish state billboard (*valla*) spotted in May 2009 on a heavily traversed Havana thoroughfare: one lone ant refusing to work is portrayed as a shameful outcast from the industrious team of ants around her. A Cuban colleague suggested I take a look at this *valla*, which offered, he hinted, a comic example of latter-day socialist kitsch, Cuban style, and a representation, I would add, that could not differ more from the artistic inquiries I have examined here. The kind of challenges to facile ways of thinking about work embodied in Cuban responses to a shattering economic crisis in a socialist state permeate the wide-ranging critical inquiries into the topic that constitute this special issue. Taken together, these reflections by *PMLA* authors make the compelling case that the ways we talk about, theorize, represent, and enact work are in no way clear-cut and possess textured histories and discursive networks well worth untangling so we can see more clearly their power in shaping communities and individuals. Given the ties Williams posits between material labor and the work of culture and considering the role of storytelling and the play of language and imagery in enacting contending cultural imaginaries and emergent forms of agency, the literary-cultural field offers richly heterodox approaches to work. But organizers of the special issue also felt it essential to include interventions from other disciplines as well as reflections on our own complicated work performances as twenty-first-century academics.

Judith Hamera and Donal Harris initiate the critical expedition that follows with fresh incursions into the discursive terrain and underlying ideologies of modernization and modern industry's work modes, showcasing how a singular expressive form—choreogra-

phy, for Hamera, and literary journalism, for Harris—can become a metonymy for an ideological or organizational orientation toward work. Hamera illuminates the mass-culture icon Michael Jackson's virtuosity as a nostalgic dancer at work, whose body (in particular as a metaphoric "human motor") romanticizes, from the site of late-twentieth-century radical deindustrialization (e.g., the steel town of Gary, Indiana, where Jackson grew up), modernity's imaginings of human bodies through work. Harris turns to James Agee and Walker Evans's 1941 *Let Us Now Praise Famous Men*, a literary-journalistic and photographic account of Dust Bowl–era sharecroppers. Harris plumbs the persistent if unwitting ties in this hybrid text between its refashioned concept of writing as work and the corporate style and editorial practices of rising American media corporations such as Time Inc., evoking the tensions between work "on the clock" and "for oneself" that Agee seeks to elide (unsuccessfully, according to Harris).

Anne-Maria Makhulu and Dorian Bell offer intricate theoretical reflections on analytic categories related to work. Both focus on modes of activity rendered as precarious or superfluous and bring to the fore the complicity of particular theories or conceptions of work, capital, or labor in scenarios of extreme dispossession or exclusion. Makhulu brings the perspective of a cultural anthropologist to bear on work in a postindustrial age by reflecting on posttransition South Africa, an "apparently peripheral outpost of the world system" caught between pre- and postindustrial culture and marked by the appearance of social classes whose seemingly permanent precarious conditions of work challenge existing analytic categories. Her analysis engages such pioneering theories as Slavoj Žižek's writings on the commodity, Gilles Deleuze and Félix Guattari's concept of capture, and Fred Moten's phenomenology of "flight and inhabitation" and offers new ways for literary scholars to think about cultural representations of work in "postwork" scenarios. Bell investigates the connections between Hannah Arendt's analyses of anti-Semitism, her concept of the labor of superfluity, and the tensions inherent in her conception of the modern state. Key to understanding these tensions, Bell argues, is Arendt's idiosyncratic and stressed binary of "labor" (activity oriented toward basic subsistence) and "work" ("world-building" endeavors), which he unpacks to suggest that in Arendt's analysis superfluity does not emanate exclusively, as she argued, from such outside sources "infect[ing]" the state as capital and imperialism. Bell's close reading of Arendt's labor-work binary demonstrates that Arendt also inadvertently points to the state's tendency to "infect" itself with superfluity from within.

The social and cultural historian Carolyn Steedman also explores the relations of "labor" to "work" and, along with Rebecca E. Biron, Debra A. Castillo, and Anca Parvulescu turns to actual workers, historically situated and performing specialized activities that reveal the agency inscribed in choosing among options. Steedman considers ways to distinguish between labor and work as analytic categories in eighteenth-century England, in the context of a society sharply divided between the propertied and propertyless and in which the labor of the poor was construed as a natural resource, analogous to the labor of a horse, the measure of property-producing and profit-yielding labor power. Observing that "labor" was the object of abstract political, religious, and social high theory of the time, Steedman argues that we can discern the use of "work" only by investigating its everyday enactment in personal writings, samples of which she examines. Biron moves us to the early-twenty-first-century Mexican drug war, located, she argues, in the era of late hypercapitalism, when transnational profit seeking overrides national and international regulation. She focuses on two life stories of *sicarios*, or hit men—a first-person

testimonio and a fiction film—to demonstrate their complex enactments of changing concepts of work and work ethics under global capitalism. Biron's analyses of murder as work illuminate competing conceptions of a hit man's work: a dehumanization narrative indicting the amorality of globalization and a conception of *sicarismo* as a profession requiring creativity, discipline, and hard work.

Castillo builds on Saskia Sassen's concept of "survival circuits" for her reflections in the context of twenty-first-century global networks on the informal economy of prostitution in the United States–Mexico border city of Tijuana. Drawing on interviews with sex workers, Castillo counters the rescue narratives and "tragedy porn" that are often inscribed in sex-trafficking accounts by demonstrating these workers' agency and self-aware choices. On the comparable terrain of transnational networks, Parvulescu demonstrates that the complex outsourcing of "women's work" has created a transnational "private sphere" and enacted a new model of housework. Drawing on Ulrich Seidl's 2007 film *Import Export*, Parvulescu deploys these phenomena to revisit earlier feminist debates on housework, to critique the autonomist theory of post-Fordist labor, and to underscore the uneven distribution between the sexes of transnational labor precariousness.

Margaret Ronda and John E. Davidson bring us back to correspondences between forms of expression and conceptions of work, paying close attention to the nuances of artistic genre in that dynamic. By analyzing Paul Laurence Dunbar's georgic poems, Ronda challenges readings that focus on his dialect poetry as the indicator of a racialized expression in his poetics. Ronda illuminates Dunbar's representations of emergent post-Reconstruction conscripted labor in the rural South as neither enslaved nor "free" in the Marxist sense, embodied in liminal characters who are simultaneously laborers and wageless, "nonmodern" workers who are not full-fledged liberal citizens. Davidson addresses a threefold concept of "industry" in film's historical trajectory evident in film genres ranging from feature fiction films and documentary to avant-garde and "primitive" film. Here "industry" refers to a concept of film as a process (the "film industry") that transforms material into a product, as the subject and object of "industrial film," and as a thematic feature-film representation of a work discourse of "middle-classness" that emphasizes steady effort but that in turn hides working-class realities under this bourgeois surface.

David Babcock and Bruce Robbins engage the problematic dynamic between work and privilege that implicitly moves us closer to our own work as teacher-scholars as we consider the societal relations that sustain the performance of our jobs. In an analysis of J. M. Coetzee's *Life & Times of Michael K*, Babcock teases out the contradictions in the concept of professionalism as distinguished from reproducible wage labor through its specialization and through its connotations of self-fulfillment through work. Basing his argument on Coetzee's portrayal of violence structuring the late-apartheid South African state, Babcock demonstrates the intersections between the state's obstruction of avenues for the self-fashioning of the oppressed as citizen-subjects and its creation of barriers to nonviolent encounters between the "professional" and the oppressed. But he also argues that Coetzee maps out new, though limited, zones of character formation. Robbins unpacks the concept of the rentier—someone who "lives *off*" income from property or investments and is "absen[t]" from the contemporary social landscape—to meditate on work's measure of inequality in our time, on the pitfalls and value of a work ethic, on work's contradictory possibilities in human interactions, and on the possible paths to ensuring that rentiers and their enablers are held to moral account for the inequalities that sustain them. He also calls on us as academ-

ics in the era of Occupy Wall Street to consider the (fragile) ethical borders that may separate us from financial advisers.

Contributors to Theories and Methodologies exemplify distinct ways to approach the subject of work. Gerard Aching reexamines slavery as not only external subjugation to physical labor but also, through the optic of G. W. F. Hegel's master-slave dialectic, an internal struggle for the "freedom of self-mastery" that exemplifies forms of resistance from within slavery. Framing *A Narrative of the Life and Adventures of* VENTURE with John Locke's notion of individualism as "self-possession," Jennifer Rae Greeson addresses Venture Smith as the epitome of the eighteenth-century person who moved from slavery to "liberal personhood." Drawing on writings of William Wordsworth and Giovanni Verga, Joseph Luzzi plumbs connections between transformations from traditional labor forms to incipient capitalism that play out in literary genres. Sonali Perera reflects on the potential impact of working-class writing on conceptions of the literary and of world literature. Cristina Della Coletta contrasts the technologies of representation employed by the 1911 World's Fair in Italy with those used in a contemporary digital reconstruction of it to argue that the reconstruction promotes critical analysis among its "active" virtual fairgoers that can bring into view tensions between work and leisure potentially obscured through the original experience. Laura J. Rosenthal also examines a dynamics of invisibility in representations of work in early-eighteenth-century British fiction that, she argues, render profitable work "obscene," displacing it with sex work.

To shine new light our own academic work, contributors to The Changing Profession were invited to reflect on aspects of academic work not explicitly encompassed in our job descriptions as teacher-scholars, many of which fall under the capacious, ever-expanding category of service. These contributions from Margaret Ferguson, Ramón Saldívar, Frieda Ekotto, Roberta Johnson, Severino J. Albuquerque, Jane K. Brown, Marcy Schwartz, and Kathleen Woodward encompass reference-letter writing, journal refereeing, student and peer mentoring, directing summer language institutes, external reviewing, service-learning projects, and directing a humanities institute. Recurrent themes include the tensions between our "work" broadly defined and our jobs, the sometimes invisible but powerful threads connecting our skills as researchers and our inventive potential in service roles, the importance of human networks and collaboration to what we do, and the critical role of self-aware choices as we perform our professional lives. In reading these accounts and considering the competing time pressures service duties can impose on our research and teaching, I was struck by the critical rigor brought to bear on these duties and by the satisfaction and even joy my colleagues expressed when discussing their work. If these testimonies are any indication, it appears that in our line of work we do indeed respect our vocation and the privileges it affords. Finally, because numerous MLA members and *PMLA* readers participated in Occupy Wall Street initiatives, we thought it fitting to conclude with invited reflections from colleagues on their participation in the movement on both coasts and in the Midwest: Stathis Gourgouris, from New York; Walter Benn Michaels, from Chicago; and Celeste Langan, from Berkeley.

Notes

I would like to thank Simon Gikandi and Patricia Yaeger, the present and former editors of *PMLA*, as well as members of the current and recent Editorial Boards, for their essential support, consultations, and suggestions as this issue was being developed.

1. Almost all the films addressed in this essay were produced by ICAIC, the Instituto Cubano de Arte e

Industria Cinematográficos (Cuban Institute of Cinematographic Arts), founded in 1959, the critical edge of whose films has surprised international audiences.

2. Unless otherwise indicated, translations are my own. Although *compañero* can translate as "comrade," it also means "companion" and thus possesses nuances of friendship and solidarity key to Cuba's version of socialism.

3. Quiroga, "Revolution: *Strawberry and Chocolate*," and Bejel address limitations in the film's rectification of these wrongs.

4. Special Period works commonly locate fictional plots in the past to soften critiques of state orthodoxy. Choosing 1979 as the setting for a work that foregrounds the revolution's abuse of homosexuals is apt, given that the notorious Mariel boatlift exodus, which included the renowned gay dissident-writer Reinaldo Arenas, took place the next year.

5. Fidel Castro first used the term in 1990.

6. On disenchantment and melancholy in the 1990s, see Fornet, "La narrativa cubana"; Mateo Palmer; Quiroga, *Cuban Palimpsests* (1–23).

7. Fornet notes a "moral" crisis that "modifies the course of [Cuban] narrative" (*Los nuevos paradigmas* 62).

8. I use the term "self-apprehended identity" as Cohan and Shires, drawing on Michel Foucault and Louis Althusser, employ it to define subjectivity (104).

9. See Ludlam on Cuba's structured work relations.

10. See ch. 1 of Medin on the distinct role of "consciousness" in the Cuban Revolution (5–27).

11. Serra provides an excellent account of the idealized connection between literacy teacher and "fantasy" peasant ("*'New Man,'*" ch. 1 [28–52]).

12. Blum looks at the shifting impact of these measures over the revolution's five decades.

13. In Martí's "Versos sencillos" ("Simple Verses"), the speaker rejects the "pomp of the rhymester" ("pompa del rimador") and the "doctoral hood" ("muceta del doctor") and identifies with the poor laborers of the land (237). He also describes tobacco workers as intellectuals working with their hands and compares thinking to "opening furrows" ("abrir surcos")and "laying foundations" ("levantar simientos"; "Discurso" 249).

14. On representations of work in Cuba's avant-gardes of the 1920s and 1930s, see my "Modernity's Labors."

15. Other Cuban avant-garde painters of this period who portrayed rural or urban work include Eduardo Abela, Jorge Arche, Antonio Gattorno, and, in a strong protest mode, Marcelo Pogolotti.

16. Campuzano details a discursive battle over who would tell the stories of the literacy campaigns and how they would be told that was waged between the generically hybrid texts written by women in the 1960s and more conventional, retrospective accounts by male novelists in the 1970s.

17. *Lucía*'s other two segments are more aesthetically complex.

18. Filming was completed shortly before Gómez's death, and colleagues at ICAIC polished technical elements for a 1978 release.

19. This term derives from the title of Angel Rama's landmark essay *La ciudad letrada* (1984), on the formation of Latin America's intellectuals.

20. Although he said art should address concerns of ordinary people, Che was ambivalent about Soviet-style socialist realism, and Castro indicated artists could pursue their own aesthetic forms as long as the content of their work did not undermine the revolution. With the exception of poster art and a few fictional works, Soviet-style socialist realism never took deep root in Cuba.

21. See my "Gender" on this novel's gendering of work.

22. *Lista de espera* is based on a 1995 story of the same title by Arturo Arango.

23. The *ajiaco*, assembled from whatever ingredients are available, was detailed as a trope for Cuba's multicultural identity by Fernando Ortiz in the 1940 essay "Los factores humanos de la cubanidad" ("The Human Factors of Cubanness"). See Pérez Firmat's exegesis of Ortiz's metaphor (16–33).

24. Others have noted Conde's embodiment of a generation's disillusionment, though not his occupational woes or work ethic. See Serra, *"New Man"* 162–67; Quiroga, *Cuban Palimpsests* 135–36; Fornet, *Los nuevos paradigmas* 76–77.

25. *La cola de la serpiente* ("The Serpent's Tail" [2011]) is a reissue of a Conde novel published in 2001.

26. Ferrari examines the ties between Conde's model of individual friendship and revolutionary solidarity.

27. I explore connections between the ruins trope and work in "All in a Day's Work."

28. See Stock on a new generation's street filmmaking in Cuba.

29. Following a single "antihomophobia" day in 2007, the Jornadas Contra la Homofobia (Antihomophobia Days) have become an annual multiday May event, under the auspices of the Centro Nacional de Educación Sexual (National Center of Sex Education), directed by Mariela Castro, President Raúl Castro's daughter and a gay-rights activist.

30. This title, which translates literally as "Of Divers, Lions, and Tank Wagons," has no idiomatic English equivalent.

31. I briefly examine the role of the ruins trope in this film's portrait of work in "All in a Day's Work."

32. José Villa Soberón sculpted the Lennon image, which has been on display since 2000. The Beatles were banned in Cuba in the 1960s and 1970s.

33. Young describes *Suite Habana*'s international recognition and its Cuban audiences' standing ovations and weeping (36).

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The Labors of Michael Jackson: Virtuosity, Deindustrialization, and Dancing Work

JUDITH HAMERA

Neverland could never have happened without Gary [Indiana].
—Denise Jordan Walker, tour guide (qtd. in Rousseau)

Automatic, Systematic / Full of color, self-contained / Tuned and gentle to your vibe
—The Jackson 5 ("Dancing Machine")

BY ANY OBJECTIVE CRITERION, MICHAEL JACKSON IS THE CLOSEST thing to a consensual virtuoso performer that late-twentieth-century popular culture produced. Sales figures, fans' affective investments, the acclaim of virtuosic peers, the foundational contributions and innovations for which he is credited—all attest to his command of the central paradox intrinsic to virtuosity: the ability to appear path-breakingly original in a way that is collectively obvious. Further, if all virtuosity can be described as "precarious excellence," Jackson's was more precarious than most: veering spectacularly from an indefinably pleasurable surplus (more talented, more charismatic, more "something" than his brothers) to equally indefinable and untoward excesses (too many strange stunts, too many surgeries and antics with boys, too much of too much).[1] The narrative arc of his virtuosity was always already entangled in multiple overlapping narratives of difference, including raced and gendered histories of American popular performance, the possibilities and limits of the mutable self, the bedrock or millstone of family, the pleasures and perils of spectacle, and the permissions and constraints of celebrity. These narratives have been picked apart in the popular press and, to a lesser degree, in the academy, while another issue remains largely unexamined: the relationship between Jackson's virtuosity and the

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changing political economy of American work. Scholars have commented on Jackson's discomfiting ability to straddle multiple binaries: man/woman, gay/straight, black/white, child/man.[2] Yet one underlying binary remains unremarked except, as the first epigraph indicates, by those in his hometown: that of Gary/Neverland—the seeming fixity of industrialization versus the neither-here-nor-there fluidity of neoliberal globalization or, in broader terms, Zygmunt Bauman's "solid" versus "liquid modernity" (6–8). Jackson's virtuosity cannot be understood apart from these conditions.

Jackson's virtuosity as a dancer at the height of his career reveals a neglected aspect of virtuosity in dance more generally: its highly allegorical, nostalgic activation of imagined, idealized relationships between the body and work abandoned by the relentless motility of capital, allowing audiences to view these vanishing modes with a romantic, backward glance. Some dance techniques generate this nostalgia by mystifying these relationships. Ballet soloists, for example, beckon spectators with the phantasmic possibility of artisanal ownership of one's own labor through efforts so exceptional and so sublime they transcend even gravity. Jackson's virtuosity does not work in this way, though it does include its own specific appeal to transcendence, about which I say more below. His particular virtuosity triggers nostalgia for a vanishing industrial past in ways best understood through the trope of the human motor, while only barely containing the multiple contradictions and exclusions endemic to the industrial modernist project, especially those around race. This trope is set in motion by the intersection of his movement vocabulary and key elements in the narrative construction of his celebrity, especially as these appear in his autobiography, *Moonwalk* (1988). Understanding Jackson's virtuosity as the performative activation of industrial nostalgia allows us to make sense of some puzzling critical responses to his dancing and offers new insights into relationships between dance and work in the last half of the twentieth century.

This essay examines selected performances from 1983 to 1988, the height of Jackson's dance career—the short films (the term he preferred to *video*) *Thriller* and *Smooth Criminal* and his performance on the televised anniversary celebration *Motown 25: Yesterday, Today, Forever*—as well as the autobiography, which serves as the rhetorical underpinning of his virtuoso narrative. I begin by discussing the key factors that positioned Jackson as a potent cultural actor during this period: the relational economy of virtuosity leading to affective investment in the exceptional performer, the allegorical potential of dance to illuminate other forms of labor, and the complex intersections of race, performance, and industrial modernity that prefigured him and persist in his repertoire. From a theoretical and historical background, I turn to analyses of Jackson's dances and movement vocabulary.

Virtuous and Virtuosic Work

Dancing is work: a job, the product of labor. It is also allegorical: a "mix of making and reading" regimes of work "combined in one" (Fletcher 10). This dual status makes dancers significant, if largely unrecognized, rhetorical actors in public imaginings of bodies and work. Bodies in motion offer visible, potent templates for imagining ways work is produced and consumed. Virtuoso performers illuminate these dynamics with special intensity.

Three aspects of virtuoso performance contribute to its critical slipperiness. First, its definitional precision is inversely proportional to its seeming self-evidence. Audiences know it when they see it, and what they see challenges referentiality while inviting a veritable mash-up of metaphors. Virtuosos are "angels," "devils," "heroes," "monsters," "magicians," and "machines," sometimes all at

once.[3] As these images suggest, virtuosos are human, but not quite: they are something else, something more than the sum of their merely human parts, and definitions strain to capture both the performer's humanity and this peculiar excess. The term *virtuoso* migrated from Romantic classical concert music. Critical histories of virtuosity often begin with the violinist Niccolò Paganini (1782–1840), whose performances enraptured audiences and led peers to proclaim themselves "already dead," so great was the perceived gulf between his talent and their own (Brandstetter 178). David Palmer uses Paganini as the paradigm case for defining virtuosity as "the art of incredible skill which displays a heightened sense of self-expression, evokes a distinctive affecting presence and transforms ways of viewing human agency" (345), to which Brandstetter, also using Paganini, adds the exceptional "charisma" projected by the performer (178).[4]

Second, definitions of virtuosity are most effectively operationalized in comparisons with nonvirtuosos. Jackson's performance with his brothers as the reunited Jackson 5 at the televised celebration of Motown's twenty-fifth anniversary is illustrative. Jackson sang "Billy Jean" and introduced the moonwalk at this concert, but his solo effort was preceded by the group's rendition of Jackson 5 hits. Michael is clearly the front man, though the medley features shared choreography. Many of his moves seem almost throwaway—time-keeping or rhythmic punctuation—but are executed with a precision and vehemence rendered more compelling and eye-catching against the comparative docility and rootedness of his brothers. He inserts rapid-fire corkscrew kicks and effortless close-legged spins almost gratuitously. The casualness with which the spins are tossed off belies their tightness and smoothness: he looks as if he is on ice while his brothers are weighted down. In line formations, he is visibly more taut and, simultaneously, very loose-jointed. His hip thrusts are sharper, his dimestops (complete pauses, usually transitions between moves) more abrupt, and his crouches with turned-in knees so extreme they are almost grotesque. Yet these moves resolve so quickly into other steps that the group choreography seems utterly staid by comparison, and this underscores Michael's virtuosity even further. His dancing is so superior to his brothers' that he seems to physically enact the group's inability to contain him (Jackson 5, "Motown Medley").

Finally, though virtuosity presents itself as a quality of exceptional individuals, it is a relational economy—relational in more ways than in one performer's surpassing of an accompanying ensemble. It does not operate apart from communally sanctioned ideals of appropriate, even virtuous, display, and this is the source of the virtuoso's power as an allegorical cultural actor. "Knowing it when seeing it" is recognition of the preexisting consensual template for reading the performer's seemingly effortless effort and the audience's affective responses, conjured by the performance. This template binds the audience to the performer, inviting attachment, identification, and desire across some dimensions of difference—for example, gender and race—while performatively reinforcing others, which are then coded as "talent" or "genius." Simply put, virtuosity is a recognizable plot into which audiences set an exceptionally skilled, charismatic performer. It organizes their own attachments and longings by projecting these onto, then enabling them to consume, others' bodies on stage. Virtuosity alerts audiences to the noteworthy aspects of such bodies (both virtuous work and the transcendence of it) and to "appropriate" feelings about them (identification as well as alienation). Virtuosos incarnate "plots of possibility" for audiences—seeming mastery of one's own labor and the affective surplus it generates—even while demonstrating the audiences' inability to activate these plots themselves. They are objects of both attraction and

anxiety simultaneously: reassuring and disturbing (Hamera 42). In the public sphere, their successful performances pull together affect and efficient work so that these appear to coalesce naturally into ideologically potent plots of virtuous, visible labor and its equally virtuous consumption.

Virtuosity as a relational economy is particularly complex in popular performance, in which communal ideals of virtuous labor circulate within frames of reference more elastic than classical concert music and dance. Consider the case of the saxophonist Kenny G., who, the musicologist Rob Walser asserts, "is in fact a virtuoso of a particular kind. His intonation is flawless, even on the treacherous alto sax. He plays flurries of notes with tremendous technical precision. He controls his instruments perfectly, doing with them exactly what he wants to. He plays ornaments on his ornaments, with nuances on his nuances" (34). Yet, despite his popularity, Kenny G. is also reviled, particularly by jazz aficionados, who seem to delight in imagining his demise. For these detractors, Kenny G. is not virtuous enough. He violates jazz norms of "finding music" through "struggle" (36). The jazz virtuoso should be more hero than magician, more devil than angel. Walser argues that "violent reactions to [his] music . . . surely betray a widespread cultural discomfort with, even contempt for, sensitivity" (37). This virtuoso reassures too easily and too well: Kenny G.'s perceived excessive emotionalism is too much, while his effortless effort is not enough. He is too problematic an object for identification, at least for one potential fan base, to earn his virtuosity.

As a dancer, Michael Jackson demonstrates the exceptional skill, self-evident, almost fantastic agency, charisma, and transcendence of nonvirtuosic peers common to all virtuosos. Yet his dancing is too often dismissed, in part because it falls between the conventions of popular and concert dance that define virtuous work in performance. Virtuosity in concert dance is most obvious at the ends of a continuum of labor visibility: battles with technique that are clearly battles and position the artist as hero, as in athletic *butoh*, or those in which the technique is so overmatched by the performer that it looks easy, as in ballet or tap, which positions the artist to be read as angel, magician, or machine. In popular dance, virtuosity is most recognizable in athletic, spectacular, "difficult" moves that aré, at the same time, strongly narrative and highly emotional. Jackson's virtuosity is subtler and more complex. He combines exceptional musicality, precise execution, and a repertoire that draws from so many genres it is best described as "polycorporeal" with recurring invocations of hard work belied by the apparent effortlessness of his performances. Conventional virtuoso dancers make visibly difficult moves look easy; Jackson takes deceptively simple steps and complicates them in performance. His virtuosity is a function of his execution of these moves, not any inherent complexity of the moves themselves.

Critics of his dancing often miss the virtuosity of his execution—the actual work he does in performance—defaulting instead to presumptions about originality and spectacular difficulty putatively intrinsic to particular steps. For example, in an otherwise laudatory essay Joan Acocella observes that Jackson "didn't have a lot of moves. You can almost count them on your fingers. . . . He created very little dancing that was different from his own prior numbers, or anyone else's." She concludes that in his short films "dance is tertiary, even quaternary. . . . Jackson didn't value his dancing enough" (77). Likewise, Peggy Phelan describes him as a "captivating (albeit relatively narrow) dancer," while noting his "two-step, the double gesture of appropriating and transforming" other artists' moves (944). But to fully grasp the complexity of Jackson's virtuosity and its allegorical relationship to the changing nature of American work, it is important to read the specific dynamics of his

performances, as well as to probe the precise point where "narrowness" and polycorporeal appropriations meet in performance.

Jackson's movement vocabulary was relatively small, though his repertoire became richer and more complex over the period considered here. The moves in *Thriller* (1983) and in his performance of "Billy Jean" at the Motown twenty-fifth-anniversary concert (1983) are simpler than those in *Smooth Criminal* (1988), one reason the first two are more frequently reproduced by fans. Taken together, these three performances represent the range of his dancing at the height of his career. He makes extensive use of his knees, especially Charleston-informed moves from turned in to turned out, as well as isolations, quick corkscrew kicks, closed-leg spins, pelvic thrusts, toe stands, variations on the electric slide, and standing struts. He pops and locks his joints, juxtaposing these against seemingly weightless glides. He also makes extensive use of "the robot" and variants, and of the dimestop. These elements are not difficult in and of themselves. Indeed, in *Smooth Criminal*, they are reproduced, albeit not nearly as well, by one of the children spying on Jackson in the film's nightclub setting. His virtuosity comes from the interrelationship of his musicality and the sharpness of his attack. Jackson seemed proud of this dimension of his performance style, underscoring the point by invoking Fred Astaire, who reportedly called him "a *hell* of a mover" (qtd. in Jackson, *Moonwalk* 213).

As Margo Jefferson aptly observed, Jackson's moves, particularly his quick changes of weight, are both "liquid and percussive" (87). He is able to forcefully insert half and quarter steps while visibly working within, not against, the music. He is also extraordinarily clean, even while extremely fast. His lean line emphasizes that every strut and kick is sharp and fully stretched, completed to the tips of his toes. In rapid-fire combinations, his precision, especially his articulate management of his joints and his feet, makes him readily discernible from others in the ensembles he leads or in crowd scenes when neither his face nor his costume is fully visible. He also displays an impressive ability to clearly present contrasting moves in the same choreographic phrase. *Thriller* is an interesting case in point. In an early scene, when he and Ola Ray skip from the theater toward their eventual zombie encounter, Jackson's liquid, almost weightless skips make his stiff-armed zombie walks seconds later seem so extreme and, therefore, so playful. His dance with his zombie chorines begins with isolations on beat, then switches to quick pelvic gyrations: a simple physical passage that is challenging to execute with the requisite sharpness, as demonstrated by hundreds of Jackson's flash-mob imitators. A few of his moves, like his forward lean and hyperspin in *Smooth Criminal*, were enabled by special effects. But these effects-assisted moves differ from the rest only in degree, not in quality: a bit more extreme, but exhibiting the same intricate coupling of grace and vehement precision that characterizes Jackson's dance in this period.

Romantic constructions of virtuosity obscure the mechanics of creative production: hence the mystifications of the performing "angel" or "magician." In contrast, Jackson routinely exposed the very labors that virtuosic dance—and his particular percussive liquidity—generally conceal, disrupting conventional visual equations of economy of input yielding spectacular output. Efficiency and precision in performance are always described as work. Jackson insisted on narrating the labor involved, even in rare moments when he "let the dance create itself," as he did when he choreographed the moonwalk for his performance of "Billie Jean" on *Motown 25* (*Moonwalk* 210). Yet even here, as if to emphasize that no dance really creates itself, he also highlighted his efforts as a choreographer for the same show in ensemble numbers with his brothers that he "choreographed and

rehearsed . . . for *days*" (208). Jackson never colluded in the rhetorical consignment of his virtuosity to the ephemerality of talent; it was always produced through repetitive hard work. Most important, he did not improvise in performance; he consistently deployed the vocabulary of choreography and rehearsal as a way of establishing the labor pedigree of his dances. In so doing, Jackson exposed the unseen work of virtuoso performance—the labors that defined him by, in his view, erasing his childhood—and aggressively intervened in the stereotype of African Americans as "natural" dancers. He writes, "Black people are truly innovative dancers; they create many of the new dances pure and simple" (210). The agency articulated in the terms "innovative" and "create" challenges racist dismissal of African American dancers as mere imitators of European culture just as Jackson's adult invocations of hard work foreclose a priori attribution of his abilities to either "genes" or "genius" (Gottschild 110). On the rare occasions when he presents himself as a uniquely gifted dancer, it is not as a choreographer, nor as an instinctual artist, but rather as a quick study (*Moonwalk* 136).

In addition to his physical facility and discipline, Jackson's virtuosity is inextricably linked to place and race: the socioeconomic landscapes from which it emerged or, as the popular mythos has it, the places from and to which he "escaped." He was a child of the American industrial heartland, born in the steel-mill town of Gary, Indiana, and molded in the self-consciously Fordist studios of Detroit's Hitsville, U.S.A.: Motown. His repeated references to his childhood as a nonstop regimen of rehearsals and performances lay the narrative groundwork authorizing his virtuosity as something other than talent, charisma, or luck. This was not simply the dancer's pleasure of practice, though Jackson does write about his love of performing. Even so, from a very young age, he argues, he was another working stiff who did not and could not control his own labor. In *Moonwalk* he writes, "I was reminded of that old song by Clarence Carter called 'Patches,' where the oldest son is asked to take care of the farm after his father dies and his mother tells him she's depending on him. Well, we weren't sharecroppers and I wasn't the oldest, but those were slim shoulders on which to place such burdens" (150). Jackson's repeated references to the burdens of his childhood and the image of the sharecropper, albeit disavowed, underscore the black body's very specific and intimate relationship to oppressive regimes of work. Jayna Brown notes that this relationship was embodied by a much earlier generation of black child performers crossing the country, and the ocean, over a century before Jackson took the stage with new versions of some of their moves.[5] For Jackson this was a matter very close to home.

Michael Jackson was the driven son of a driven father. Joseph Jackson, Michael's father, was a crane operator for U.S. Steel and an R & B guitarist. In *Moonwalk*, he seems much more of a shift boss. Both father's and son's escapes from alienating regimes of work required strict adherence to more of the same: slowly building capital through "overtime" rehearsals and performances, the equivalent of second and third shifts to refine routines with Taylorist precision.[6] Reference to the sharecropper aside, Jackson's family was itself a site of industrial (re)production: a factory turning out professional entertainers. In Michael's account, Joseph's demands for productivity in this arrangement unrelentingly trumped the unstructured pleasures of childhood. In this regard, the Jackson family dynamic resonates powerfully with Robin D. G. Kelley's observations about the effects of racist, exploitative labor practices in black working-class families. He writes that these families

> were sites for internal conflicts as well as key institutions for sustaining a sense of community and solidarity. If patriarchal families are,

> at the very least, a system by which exploited male wage earners control and exploit the labor of women and children, then one would presumably find a material basis for a good deal of intrafamily conflict, and perhaps an array of resistance strategies, all framed within an ideology that justifies the subordinate status of women and children. (36)

The trope of the family as locus of production was repeated when Jackson and his brothers signed with Motown, whose corporate dynamic operated through a rhetorical sleight of hand that shifted between business and family, most notably in the uncanny ability of Berry Gordy, the company's founder, to operate as pater familias and factory boss. Gordy had in fact worked at the Ford Wayne Assembly Plant and spoke explicitly about the assembly line as Motown's production model (Smith 14). This same tropic intertwining of family and factory circulated through the vernacular of American industrial modernity: union members were "brothers" and a corporation like General Motors was a "generous mother." The trope also recalls other sites where black bodies, the family, and (re)production as work were intimately linked, including the "family" of a plantation, where, as Hortense Spillers writes, "fathers could and did sell their sons and daughters" (qtd. in Brown, *Babylon Girls* 24), and troupes of black performers that were literal families (e.g., the Whitman Sisters) or metaphorical ones.

Jackson's virtuosity is inextricably tied to working-class credentials forged through both his own labors and those of his father. He observed, "A part of my earliest memories is my father's job working in the steel mill. It was tough, mind-numbing work and he played music for escape" (*Moonwalk* 8). In underscoring his class background, Jackson made members of the working class generally, and the black working class in particular, visible as creative cultural actors in the hegemonic American public sphere. This was in itself a meaningful intervention, as the normative working body of American industrialization was presumptively white and heteronormatively male. Jackson would not trouble the latter attribute until later in his career, but his insistence on recognition of his labor pedigree challenged typical representations of black life as bimodal (elites versus the multigenerational poor), even as it challenged virtuosity as magically produced (Pitts 99). It also performatively refuted the "sneering references" to black workers as lazy that "typified the manner in which whites could still use Blacks as a counterpoint to come to terms with their own acceptance of steady and even regimented labor" (Roedinger 180).

In his own "escape" from Gary to Neverland, Jackson seemed to incarnate the promise of Fordist labor, one rendered retrospectively simpler, more desirable, and more egalitarian by the emerging economic dislocations of deindustrialization. He could parlay the discipline and sweat equity of the mill and the assembly line into virtuosic class mobility. Of course there are multiple ironies here. First, as noted above, he could embody a generic American industrial imaginary that in fact consolidated itself through the exclusion and exploitation of black workers. Second, his father's insistence on flawless execution and his own perfectionism positioned Jackson within what Paolo Virno calls "servile virtuosity," a defining mode of post-Fordism characterized by, among other things, the imperative to be excellent all the time as the only bulwark against one's own dispensability (196).[7] Finally, Jackson could only embody a longing for this vanishing industrial past because he so completely escaped it. From the 1970s through the period covered here, he was the Horatio Alger of the moment at which industrialization's putative promises were morphing into something else: something seemingly more precarious, more Darwinian. Indeed, the entire arc of Jackson's career parallels the dismantling of this very industrial infrastructure; both accelerated in the 1980s.

Relocated to "Neverland" in California, later in his career and in a period not covered in this essay, he could no longer embody both the virtuous results of industrial discipline and escape from it. Instead, he seemingly enacted the flighty irresponsibility of capital itself, increasingly deterritorializing his earlier, carefully wrought relationships between effort and visibility, uncoupling the labors of celebrity from the work of performance. In this new iteration, the body of the performer came to stand in for the *absence* of his own labor and exposed the very corporeal and socioeconomic incommensurabilities of production, consumption, and visibility that virtuosity was supposed to reconcile. He himself became an object of nostalgic longing: where was the Michael Jackson of *Thriller*?

Punched Out

Jackson's virtuosity cannot be understood outside the economic moment that produced him. Daniel Bell may have optimistically viewed the "post-industrial society" as a quasi-evolutionary outgrowth of earlier formations, but, as a brief review of American deindustrialization indicates, it was neither inevitable nor accidental. The 1970s saw gradual erosion in the importance of industrial policy, particularly regarding manufacturing, over against the rise of trade to support the economies of strategic Cold War allies. These allies, particularly in Western Europe and Japan, quickly became competitors, further undermining job security for American workers in the domestic manufacturing sector. During this period, the United States "replace[d] the assumptions that capital and labor should prosper together with an ethic claiming that the promotion of capital will eventually benefit labor—trading factories for finance" (Stein, *Pivotal Decade* xii). The steel industry that employed Joseph Jackson was at the very center of this change, as it was for every major sociopolitical transition in the postwar United States.

Several key events and policy decisions led to the steel industry's systemic decline, which is illustrative of the larger trajectory of deindustrialization. In 1973, one year after the release of Jackson's first solo album, *Got to Be There*, the OPEC oil embargo and subsequent dramatic increases in fuel prices touched off a pernicious global recession, coupled with high inflation, from which the developed world was slow to emerge. The economic malaise persisted through the mid-1970s. President Jimmy Carter, fearing "the fragility of the world, not the U.S. economy," and ardently committed to "reduc[ing] inflation, where steel always played a role," forcefully advanced policies favoring steel imports despite accusations of foreign—particularly Japanese—dumping (Stein, *Running Steel* 234). Meanwhile, as the domestic industry suffered, the Export-Import Bank of the United States was providing a multimillion-dollar loan to a South Korean company to finance a new steel mill in South Korea.

The results of these policies were devastating and appeared very quickly. In September 1977, over 2,500 workers at U.S. Steel in Gary were ruled eligible for "trade adjustment assistance": benefits for those "who believe they have been or will become unemployed due to increased imports" ("U.S."). Judith Stein estimates that in August and September alone at least twenty thousand domestic steel jobs were lost as mills closed across the country (*Running Steel* 235). By the end of October, industry earnings were plummeting; U.S. Steel's dropped by almost seventy-six percent in the third quarter (Salpukas). In December George Meany, AFL-CIO president, blasted the Carter administration's trade policies, arguing, "Free trade is a joke and a myth. And a Government trade policy predicated on old ideas of free trade is worse than a joke—it is a prescription for disaster" (Flint). He singled out the steel industry as particularly imperiled.

This systemic drive to deindustrialization reached its apogee (or nadir) under President

Ronald Reagan, elected in 1980. Reagan "[r]educed taxes on capital, dismantled business regulations, privileged the fight against inflation, tolerated high unemployment, fought unions, promoted an expensive dollar, and championed free trade. His policies altered the composition of the U.S. economy. They promoted financial services and real estate and injured manufacturing" (Stein, *Pivotal Decade* 263). Membership in private-sector unions plummeted, spurred on by Reagan's wholesale firing of the Professional Air Traffic Controllers Association after a job walkout in 1981, which created a ripple effect that strengthened employer resistance to employee labor actions across the country. Wage packages shrank, labor costs were driven down, and no palliative jobs programs were offered. African American families were profoundly affected. Rising incomes and falling poverty rates, particularly between 1967 and 1973, had halted and, in hard-hit rust-belt economies, reversed. Unemployment rates for black workers were devastatingly high (Pitts 101). In this atmosphere of rising inequality and job uncertainty, Fordist labor conditions began to look like the good old days and Jackson offered a reassuring spectacle: both the triumph of and the triumph over the human motor through the hard physical work, precision, and efficiency emblematic of industrial glories now clearly vanishing.

Dancing Machine

Automatic, Systematic

In his precise attack, preternatural cleanness and speed, explicitly mechanistic movement vocabulary, and recurring invocations of repetitive work, Jackson both incarnates and transcends the trope of the human motor, combining the virtuoso's seemingly mechanical exactitude with suprahuman charisma. Anson Rabinbach argues that this trope is "a paradigm of social modernity" linking "expanded output, greater work performance, and more energetic workers" to social reform through metaphors drawn from thermodynamics and a larger "science of work," including Taylorism (293). Popular performance was central to the domestication of the trope. The Fordist production model that supplanted Taylorism as the paradigmatic integration of worker and machine was praised in dancerly terms with the noise of the assembly line as the score.[8] The new model was, as Ezra Pound put it, "an experiment in tempo" that provided the "swing and exuberance which would increase production" (qtd. in McCarren 134).[9]

Concert and popular dance simultaneously domesticated and resisted American industrialization in its most pivotal decades. Whether "internalizing the machine into the body" through biomechanics exercises and "machine ballets" or challenging Taylorized economies of gesture through "exotic" displays of heightened affect in the modern dances of Isadora Duncan and Martha Graham, amateur and professional dancers provided generative strategies for organizing bodies and imagining alternative structures of physical productivity and primitivity (McCarren 130).[10] The chorus girl was especially evocative of connections between dance and industrial work, and black dance moves were central to her allegorical potential. As Brown observes, the chorine incarnated both "industrial capitalism's disciplinary claims on the (white) body's time and energies and the . . . potential freedom and pleasures technological innovation was making possible" in urban centers (*Babylon Girls* 5).[11] Black dance vocabularies were key components of the repertoire across the color line: "Dance techniques developed by African American women vitalized the white dance instructor's choreography" of chorus routines (169). Brown argues that nostalgia for vanished modes of production from the "primitive," preindustrial past was read onto or against black popular dancers by both black and white audiences,

particularly in the Depression era, when "[b]lack nostalgia, the desired return to a simpler time, ran alongside white romanticized versions of the black folk" (194).[12] Half a century later Jackson would also evoke nostalgia at a moment of economic crisis, this time for the "simpler" life of the industrial worker.

In both the Taylorist and the Fordist scenarios, the exemplary human motor combined speed, efficiency, the minimum gestural range deemed necessary, the illusion of overcoming fatigue, and visibly high productivity. Jackson presented all five qualities united in and as virtuoso performance. He made the human motor lyric, beautiful, and personally expressive. But, in his testaments to the hard physical labor of performance, he also challenged romantic construction of the virtuoso as perfect human motor by insisting that dance was actually work, not the transcendence of it. He also challenged its presumed whiteness, as discussed below. Further, his laborious virtuosity was contagious. As his countless imitators demonstrate, audiences are not content simply to watch him. They consume and reproduce him at the level of their own musculature, making Jackson both a motor and a generator.

The trope of the human motor also invites reconsideration of Jackson's pacing and his rejection of consistent full-body shots for quick edits that isolate parts of the dancing body. Across his repertoire, Jackson performs quick combinations, pauses, then executes others. The pauses are complete—he is perfectly still—but they are also tensive: not relaxed, but poised for reactivation. The effect recalls William Faulkner's observation that "the cost of electricity was not in the actual time the light burned but in the retroactive overcoming of primary inertia when the switch was snapped" (88). Though Jackson never conveys inertia on stage, he does demonstrate absolute command of the energy needed to repeatedly snap the switch. Unlike "the master," Fred Astaire, who favored full-body shots, Jackson used editing to underscore his pacing despite its fragmentation of the dancing body; this choice is at the root of Acocella's charge that he "didn't value his dancing enough" (77). But this assessment ignores both the relationship between editing and his phrase-pause-phrase rhythm and the importance of isolations in his dancing.

Smooth Criminal is an interesting example. Midway through the film, the tempo slows dramatically as Jackson begins to moan, the ensemble moves as if in a collective trance, and a black cat walks across piano keys—its discordant notes underscore the surrealism of the scene. In succession, Jackson nods, only his head moving rhythmically up and down visible in the frame; snaps his fingers in a close-up of his hand; stamps his right foot in a full-body shot; and repeatedly flexes his right arm upward in a shot of his upper body. The tight and long shots have the same effect: they underline each isolation within an erotic yet stylized sequence. Even when combinations do not contain such obvious isolations, as in the *Thriller* zombie dances in which shots often focus on Jackson's upper body, the editing directs the viewer to specific gestures (shoulder raises, in this case), inviting recognition of larger relations between a percussive part and the flow of the whole. This editing strategy emphasizes that precise, "narrow" gestures are the drivers making the entire dance go in ways that parallel the relationship between the Fordist worker's production moves and the overall flow of the assembly line.

Jackson was not unique in his ability to embody the human motor in performance. As McCarren notes, mechanistic elements are now commonplace in popular and concert dance: increasingly prominent hip-hop vocabularies "embody the drive and frenzy of automation, of robots . . . the fragmented gestures of the assembly line and time clock" (193). The ubiquity of mechanistic movement at a decidedly post-Fordist moment is an interesting development in the light of two interrelated

historical trajectories, one pointing forward and the other backward. The first involves the progressive marginalization of American concert dance in public discourse throughout the twentieth century and into the present. McCarren argues that the "interpretive grid of modern industry" sidelined concert dance as a generative cultural metaphor (5). It became increasingly peripheral to discourses about embodiment in industrial and postindustrial modernity.[13] Indeed, the critical neglect and misreading of Jackson's dancing (as opposed to the structures of his celebrity) are symptoms of this marginalization.

But Jackson's virtuosic execution of the human motor in ways that now appear in mainstream concert dance also gestures backward to the early decades of industrialization—specifically, to the intersection of public performance and social and economic change in this period. In *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class*, David Savran documents the rising anxiety around the "Fordized human subject," both white- and blue-collar, who, in the 1920s, had been "transformed into an extension, simulacrum, or machine" (139). While the pleasures of precision were modeled by the chorus line, Savran notes that "cultural critics consistently displaced their anxieties about an exhilarating, frightening Machine Age" onto another mode of popular performance: jazz. Jazz was a "maddeningly monotonous music" that "had passed through the stereotyping machine to emerge as standard jazz-finished one-steps, as tinny and characterless and undistinguished as a school of Fords" (139–40). There was a strong undercurrent of racial anxiety in this jazz aversion, exemplified by the pains so many took to excise blacks from the idiom. George Gershwin, for example, "aimed to dispel the 'superstition that jazz is essentially Negro'" (71). The excision of blackness is another hallmark of the connection between jazz and the industrial imaginary: both depended on whitening the means of production. When jazz dancers put "jazz music in motion" during this period (Malone 91), it impelled whites to literally follow in the footsteps of black artists who originated the moves.[14] Sixty years later, Jackson's virtuosity both challenged the putative whiteness of that industrial imaginary and answered charges that he and his jazz antecedents were either characterless and limited or undisciplined primitives. He used moves drawn from jazz dance and jazz dancers to revive a sanitized version of the promise of that now vanishing age, even as manufacturing jobs chased increasingly globalized cheap labor to be replaced by lower-wage service jobs when they were replaced at all.

Automatic, systematic: Jackson's dancing romanticized the seamless fusion of dancer and/as machine, one "tuned and gentle to your vibe," fluidity always working within, not against, his percussive phrasings. In so doing, he recast the trope of the human motor itself as a site of nostalgic longing. Fordist mechanization viewed retrospectively through the anxieties of deindustrialization was not standardized racist wage slavery but a race-neutral vehicle for self-expression and mobility, just as Motown, modeled on the Ford assembly line, conveyed the Jacksons out of the inferno of Gary's steel mills to a phantasmic place of control over their labor: neverland indeed.[15]

Full of Color

Of course the trope of the human motor has a far older and darker history: mechanization effectively replaced slave labor, America's "other" human motor. Indeed, it is possible to argue that industrialization's human motor whitened manual labor and, in turn, the American ethnic groups most likely to embrace factory work as a tool of social mobility. This human motor, coupled with the racialized history of American industrialization and its unraveling, demands acknowledgment

of Jackson's mastery of polycorporeality over against claims that he is a narrow dancer.

Simply put, Jackson's dances conjure many bodies: those of African American performers well-known and unknown and their high-profile white counterparts. His moves quote Josephine Baker, Cab Calloway, Fred Astaire, Gene Kelly, James Brown, Jackie Wilson, and anonymous street dancers, to name only a few sources.[16] The number of steps in his repertoire may be small, but the histories, choreographic strategies, and performance styles he draws on are anything but.[17] In this sense, Jackson is not a narrow dancer but a synecdochal one: the visible parts of his performances invite recognition of a much larger and more diverse corpus.

Thus, Jackson did more than invoke and lyricize a nostalgically idealized human motor and, with it, an entire mode of production. He also reminded his audiences that this motor was "full of color" all along: performatively tricking back on the racist exclusions of black workers from the promises and rewards of industrialization by drawing on tropes of African American performance going back a hundred years. Industries like steel and auto, which in a sense birthed Michael Jackson, drew willing black workers from the American South to Gary and Detroit throughout the middle of the twentieth century. Over fifteen percent of the region's black population migrated to work in steel during the 1950s (Stein, *Running Steel* 39). These workers were met with systemic racism from management and unions across industrial sites; seniority systems kept them out of top jobs and affirmed racial hierarchies. Institutionalized discrimination was challenged from below—with, for example, the formation of counter-unions like the Dodge Revolutionary Union Movement in Detroit, in 1968—and from above, as in a 1974 consent decree between the federal government, the steelworkers' union, and the steel industry that provided plant seniority for all. The results, however, were negated by American policies sacrificing domestic manufacturing for trade and finance. To add insult to economic injury, in a repudiation of black workers' battles to secure equal access to well-paying industry jobs, Stein points out that institutional racism led to actively blaming victims of these policies for their effects: "During the 1960s, the nation attributed black unemployment to racism; during the 1980s, black unemployment came to be seen as a preference for idleness. . . . In both eras, racial ideology mystified the sources of black unemployment . . . ," effectively concealing the systemic redirection of capital to nonmanufacturing sectors (321).

Jackson's activation and transcendence of the trope of the human motor positioned him as an agent within an industrial imaginary that never wanted to include him. Moreover, by invoking movements drawn directly from the African American dance repertoire, he performatively integrated the presumed whiteness of these industrial mechanisms, inserting bodily comportments that racist infrastructure tried first to exclude and then to pathologize. During this period, he deftly played both sides of virtuosity's rhetoric of transcendence. Still recognizable as a black man during this period, Jackson could both perform readable racial identity as a black working body and invoke the extraordinary artist's putative demographic transcendence using a tactical double positioning reproduced in movement. His transitions from splaying knees to multiple spins emphasized mastery of vocabularies popularly regarded as both racially particular and universal, dancing both together in ways industrialization never would, all the while performatively refuting racist charges of idleness and reduction to "nature" (versus discipline and "culture").

Modernity has always loved its ruins, and postindustrial modernity is no exception. Images of abandoned, crumbling factories in American rust-belt cities now circulate as

disaster porn, feeding a voyeuristic fascination with scenes of underclass decay. Popular response to Jackson's virtuosity has followed the same trajectory; it has also come to rest on morbid fascination coupled with nostalgia. I suspect the physicality for which he is most remembered is not his dancing but his changing face. In a video setting these shifting tectonics of Jackson's face to sinister music, the viewer is finally confronted with a question just as applicable to the shattered industrial infrastructure and equally shattered neighborhoods of Gary or Detroit: "If this is what's happening outside, what's going on inside?" (*Morphing*). Jackson's virtuosic activation of the human motor offered a fantasy of unalienated labor in an industrial modernity that was and never was. It could be mastered through hard work, activated as an aesthetic of personal and racial agency, and even become, potentially, emancipatory. Ultimately, though, the increasingly global flow of capital was itself a hell of a mover and Jackson, no longer publicly dancing, too much an embodiment of its irresponsible caprices and the devastating aftereffects of its failures. By the time of Jackson's death in 2009, his American audience was already consigned to neoliberal neverland, left to the tender mercies of some very smooth criminals in a postmanufacturing age.

Notes

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1. The formulation "virtuosity as precarious excellence" was developed by Brandstetter, Brandl-Risi, and Eikels in the context of the research project "Scenes of Virtuosity," part of the Collaborative Research Center's larger project "Cultures of the Performative," at the Freie Universität Berlin. It captures both the constraints of economized, post-Fordist virtuosity and the seemingly structural instability in the concept of virtuosity itself: "Virtuoso performances do not subject their value to generally binding social structures of productivity. . . . This very individuality and display of self-will has also made virtuoso performers suspicious in the eyes of their contemporaries" (Brandstetter, Brandl-Risi, and Eikels 2).

2. For representative examples, see Mercer; Fuchs; Fast.

3. Brandstetter 178; Palmer 341; Hamera 40–41.

4. Samson also adopts Paganini as a paradigm in his discussion of virtuosity.

5. Brown notes that transatlantic touring "picaninny choruses" were dialogically linked to the working child of industrial England through an undifferentiated comparison of all exploitative labor to chattel slavery, suggesting that "the appeal of the scampering, resilient black children on stage was perhaps that it brought an imagined health to the bodies of the factory children" (*Babylon Girls* 42). That appeal may also have been nostalgic. With the coupling of blackness and childhood coded as doubly "primitive," these laboring youngsters may have also conjured a longing for the putatively carefree days of the agrarian past or for the sunny climes of English colonies in the global South, where dark-skinned children and their parents also toiled.

6. Taylorism is the ostensibly scientific system devised by Frederick Taylor in 1911 for managing work. Its key features include time-motion studies, task allocation, and standardization of tools.

7. Virno's use of "servile virtuosity" is multifaceted; outside the post-Fordist context, the phrase conjures a century and a half of American racialized performance and spectatorship that turned on spectacles of black "servility," most notably minstrelsy, the corked-up parody of black vernacular dance that was, in turn, executed by black performers themselves to forge a living out of the genres of public performance available to them. Jackson's explicit incorporation of tropes of African American vernacular dance also spoke back to this very different history of "servile virtuosity."

8. Doray enumerates the differences between Taylorism and Fordism.

9. Pound's racism, the relationship between the "swing and exuberance" of jazz and industry discussed by Savran, and industrialization as a tool of hegemonic whitening are linked in the poet's observation that "[m]odern man can live and should live in his cities and machine shops with the same kind of swing and exuberance that the savage is supposed to have in his forest" (qtd. in McCarren 134).

10. Brown argues that racialized gender techniques underpin modern dance from its inception: "The mothers of modern dance shaped their sexual mysticism from Orientalist fantasies, spun from the hootchy-cootchy dancers on the midway fairgrounds" (*Babylon Girls* 157).

11. Connections between the chorus girl and industrialization involve more than the repertoire. In one case, John Tiller, a bankrupt English industrialist, and his wife opened a school to train chorines, giving girls an alternative to factory work (Brown, "From the Point of View" 165; Glenn 176, 178).

12. In addition to racialized preindustrial nostalgia, the 1930s brought a hardening of genre divisions separating white modern dancers, especially those active on the political left, from white culture-industry professionals often characterized as apolitical. These divisions obscured larger relationships between dance and specific ideologies of work, as well as all dancers' rhetorical and social authority as workers. One lasting legacy of these divisions is the paucity of critical attention paid to contemporary popular performers, and virtuosos in particular, as clarifying examples of "virtuous" workers. Franko and Graff provide a fuller history of these divisions and their consequences.

13. The trope of the human motor has fared no better than concert dance. Rabinbach suggests that the human motor has largely disappeared as a meaningful heuristic, along with the "work-centered society" from which it arose, writing, "With the declining significance of industrial work as a paradigm of human activity and modernity, the body no longer represents the triumph of an old order of productivism" (300). He is both right and premature. The human motor may have vanished from the intellectual frameworks of scientists and social reformers, but it never left the stage.

14. See also Brown, "From the Point of View."

15. Though a complete survey of Jackson's work between 1983 and 1988 exceeds the scope of this essay, note that many of his films are explicitly nostalgic for periods rooted firmly in the heyday of American urban industrialism. For example, *Thriller*'s 1950s teen romance/horror scenography of postwar prosperity becomes a landscape of the vaguely postindustrial uncanny: darkened hulks of buildings, vacant lots, deserted streets. Even the "moonwalk" has an air of nostalgia about it: a reference to a now bygone era characterized by a triumphal coupling of scientific and manufacturing prowess, despite the fact that the actual move is evocative more of a conveyor belt than of weightlessness.

16. Astaire and Kelly were themselves quoting the movement styles of African American predecessors and contemporaries (Gottschild 32–34).

17. Jackson's well-documented borrowing of steps from predecessors and street dancers can be productively explored using embodied theories of intellectual property. As Kraut demonstrates, these theories, including the parameters for acceptable "stealing [of] steps," enabled African American dancers to negotiate authorship in the context of segregation and before dance obtained copyright protection, in 1976 (179).

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Finding Work: James Agee in the Office

DONAL HARRIS

JAMES AGEE MAY BE THE FIRST AMERICAN WRITER TO STAKE HIS literary career on making fun of his employer, and the form of his joke says much about the way a generation of American authors understand how literary writing relates to market-dependent definitions of writing as work. During his undergraduate years at Harvard College, Agee studied the work of T. S. Eliot and James Joyce, took classes with I. A. Richards, and fashioned himself as a southern Romantic poet. He was well known among the campus literati; his first and only volume of verse, *Permit Me Voyage* (1934), was published in the Yale Series of Younger Poets and consisted mostly of work composed during college. In 1931, however, he was a college senior looking to land a job, and a career in corporate journalism promised more security than life as a professional poet. As the president of the *Harvard Advocate*, he dedicated six months to compiling an issue that parodied, in the words of his biographer, the "newest, flashiest, and most successful magazine around, *Time*" (Bergreen 103). His premise was simple: he imagined *Time* unhinging itself from contemporary coverage and reporting on major historical events of the Western world. For instance, he wrote about "J. G. Caesar," who "scribbles a good deal; not for publication, just for the pure fun of the thing," and reviewed the first performance of Aeschylus's *Electra*, the playwright's "latest nerve-shatterer," a play "well worth a trip to the new State Theater" (105–06).

Unfortunately, the young Agee enjoyed neither the lucrative occupation that allowed Caesar to write for personal amusement nor the literary prestige (and state subsidies) of Aeschylus. However, he did possess a number of literary-minded acquaintances who worked in the expanding Time Inc. media empire.[1] Thus, he sent multiple publicity notices to *Time*'s offices before the publication of the *Advo-*

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cate parody as a means of self-promotion. In a particularly forward letter, he begged Roy Larsen, a manager at *Time* who also had cut his journalistic teeth at the *Advocate*, to

> [i]magine your staff set down in Ancient Greece, Rome, Egypt, and Palestine, with an uncommonly long nose for news, several amphoras of rye, vivid but confused recollections of the 20th century, a somewhat cockeyed sense of TIME, and no sense whatever of chronology; and take note. *The Harvard Advocate* has already imagined you there; has used this as a device whereby to parody TIME. . . . (Bergreen 103)

To parody *Time*—a newsmagazine by definition attached to and dependent on contemporaneity—Agee deploys the device of temporal dilation: Aeschylus rubs shoulders with Caesar; Rome, Egypt, and Greece sit side by side in a version of history that ignores the pesky problems of anteriority. This temporal dilation takes the form of spatial compression, as Agee neatly fits all the major talking points of Western history between the covers of a single, slim volume. He takes what he learned from *The Waste Land*—how to combine an immense historical perspective with radical spatial compression—and applies it to parodying a newsmagazine. What initially looks like an apt pun, a "cockeyed sense of TIME," ends up being not a pun at all but a substitution of a common noun for the trademark. As chronological specificity falls away, the tonal uniformity of *Time* style steps in to take its place. In Agee's formulation, *Time* has little to say about time; any notion of the writer's or the subject's historical context is "vivid but confused," the writing itself providing the only correlation between one instance and the next. In this trade of temporality for title, the linear timeline on which *Time* operates stretches so thin that it disappears, and narrative style replaces historicity as TIME's operative logic. As long as one writes like *Time*, any subject is up for grabs.

Agee was born in 1909, graduated from college in 1932, and arrived on the doorstep of adulthood during the Great Depression, a period that largely did away with the bohemian dream of moving to Paris and either finding a patron or eking out a living by writing for the little magazines. A likelier scenario for someone like Agee was finding work as a staff writer for a large media outlet.[2] Along with global economic upheaval, the 1930s witnessed the rise of new media corporations, most notably Time Inc., that sought out poets and novelists to fill their editorial ranks. Changing modes of artistic patronage, we will see, had deep consequences for mid-twentieth-century literary production. As poets and novelists come under the big tent of media corporations like Time Inc. as salaried staff writers, they must square their definitions of personal writing with their employer's understanding of writing on the clock. Agee's introduction to the institutional context of media corporations can be read back into what he considered his own work, illuminating the unique situation of American authors faced with the prospect of writing on company time.

From Time Inc.'s inception, in 1923, its cofounders, Henry Luce and Britton Hadden, planned to add "an appreciable something to American prose," which, as Agee saw in 1932, entailed redefining news gathering and news writing (qtd. in Elson 5). The result, referred to as *Time* style, consists of compressing not only news stories (at the beginning, no more than four hundred words apiece) but also terms: *Time* made a point of employing portmanteau words like *cinemactor*, *socialite*, *filmen*, *Hindenburglary*, and *detectifiction*.[3] One could claim that *Time*'s compression of its self-description in 1927 from "News-Magazine" to "Newsmagazine" marks the internalization of this tendency. Time Inc.'s expansion into business news, in 1930, with *Fortune*, then into photojournalism, in 1936, with *Life*, as well as its pursuit of many other print-based and multimedia endeavors, created the world's largest media corporation. From the outset it differentiated itself by its style. The linguist

Joseph Firebaugh writes of *Time*, "Here for the first time is a popular medium of information whose editors are using the language so freely and boldly as to suggest conscious experiment" (232). Luce and Hadden wanted to enliven the drab tone of journalism, the content-over-form approach alluded to by the *New York Times*'s epithet "the gray lady."[4] *Time* countered the organizational protocols of news writing with inverted sentence structures, a chatty tone, and the aggressive compression of content and words. The magazine distinguished itself by its idiosyncratic style, so it is ironic and telling that the most famous instance of *Time* style comes from outside the magazine: in an acerbic 1936 *New Yorker* profile of Luce, Walcott Gibbs writes that, in *Time*, "backwards ran sentences until reeled the mind!" (21).

Time's squareness today could not be further from its reputation in the first half of the century. Alfred Kazin attests that throughout the Depression the company's support of "poet-reporters" provided its authors with a path to literary prestige: "Never as in the Thirties, when history proclaimed itself every day in the significances of daily struggle, could a story in *Time* have seemed so significant to a writer." He describes how for those at *Time* news writing became "a literary feat because of the harsh stylistic frame to which a story had to be fitted." As a *Time* writer, "you got paid well, praised as only great writers are ever praised, and felt like you were an artist, of sorts" (*Starting Out* 104). The sticking point, of course, is buried in the implications of the "of sorts" tacked onto Kazin's assessment: the economic, aesthetic, and, in the end, epistemological baggage that accompanies a creative writer's corporate affiliations. Another longtime employee of Time Inc., Archibald MacLeish, refers to poetry and journalism, or creative and corporate writing, as "two ends of the typewriter keyboard," suggesting that because the activities share so much materially—they require the same tools, so to speak—it is difficult to cleanly cordon one off from the other (3). More recently, the French sociologist Bernard Lahire has argued that "the double life of writers" is a fundamental aspect of twentieth-century literary production. As he points out, "Unlike those people who experience their profession as a central and permanent part of their personality, writers who, for economic reasons, work a 'day job' have a cultural and 'personal' foot in literature and a material (and sometimes also 'personal') foot outside of literature (the second foot freeing the first from dependence on market constraints)" (445). While Lahire may overestimate the fullness of personality achieved through nonartists' professional work, it is worth investigating the implications of his argument for American literary history: economic necessity almost always requires artists to experience the literary field with and against other professional fields, and the sites where artists' multiple job titles intersect can impact the shape of their literary production. I want to extend Lahire's sociological investigation of "the double life of writers" into an analysis of literary form, showing how the interlocking steps of the "personal foot" and "material foot"—steps that determine which writing counts as work in a given context—can help us interpret the aesthetic concerns of mid-century American writers.

I will begin that formal analysis here with Agee and *Let Us Now Praise Famous Men* (1941), a work he produced with the photographer Walker Evans that is perhaps the best-known literary artifact of Agee's career and of Time Inc.'s golden days atop the magazine market. By emphasizing the context of corporate news writing, I follow Michael Szalay's observation that to a "quite staggering extent . . . contemporary culture is underwritten—financially and otherwise—not by government agencies but by a small cartel of media conglomerates" (20). Jeff Allred's recent work has changed the focus from Agee and Evans's "modernist dissent against the 'continuity style' of mainstream journalism" to a more nuanced "explanation of the interplay

of attraction and repulsion that linked artists with mass cultural institutions" ("Boring" 43). However, I depart from Allred's "pessimistic outlook" on the tenability of coupling corporate work and experimental aesthetic practice, if only to temporarily replace judgment of such employment with historical interpretation, given that the arrangement could produce something as historically and aesthetically interesting as Agee and Evans's *Famous Men*. I read Agee's performance of "attraction [to] and repulsion" from corporate work—specifically, the depersonalized work of writing *Time* style—as deeply embedded in the tripartite structure of *Famous Men*, a work Agee began on assignment for *Fortune* and cast as an antidote to mass-cultural writing. This essay extends Szalay's and Allred's discussions of corporate work to investigate how bureaucratic organization lines up with narrative style in Time Inc. magazines and how *Time* style can matriculate into the extracurricular efforts of the company's employees.

The fungibility of *Time* style is apparent from Agee's first interaction with Time Inc., when his ability to replicate *Time*'s voice, rather than the lyricism for which he is famous, won Agee a remunerative writing position. By writing like *Time* before writing for it, Agee demonstrated how its style could be transported outside the magazine and parroted by any writer bright enough to flatter *Time*'s editors through imitation. However short of funny his parody fell, Agee accomplished his larger goal: he landed a writing job. The stunt changed him from a student writing like *Time* for free into an employee, now paid to do the same task for *Fortune*, another magazine in the burgeoning Time Inc. media empire.

When Agee substitutes "TIME" for its uncapitalized homonym and then economically capitalizes on his work done in the magazine's image, he shows how mass-market periodicals like *Time*, *Fortune*, and *Life*—all three of which he wrote for—can provide an ideal setting for the simultaneous production of literary professionalism and professionally subsidized literature. We can think of the periodical prehistory of *Famous Men*, as well as Agee's notorious problems finishing the text, as a model of the feedback between corporate writing jobs and literary production. I see the issues of corporate work and corporate style as inseparable: Agee's ambivalence about the ways that his creative and work writing bleed into each other must be seen as a by-product of the Time Inc. editorial model, one that emerges out of the desire for a depersonalized corporate voice. By taking Agee's relation to Time Inc. as a case study for the nexus of corporate and aesthetic interests, I hope to shed light on the institutional situation of American writers who came of age in the wake of literary modernism and who attempted to suture that movement's aesthetic claims onto the economic reality of writing for a paycheck.

On Company Time

In a letter to Dwight Macdonald, Agee recalls the elation of receiving the news of his job offer: "Words fail me. . . . Besides the fairly fundamental fact that I don't want to starve, there are dozens of other reasons why I want uh job and many more why I am delighted to get this one" (Bergreen 108). The reasons go unstated, but one can conjecture that they have something to do with the company's cultural centrality and the massive pool of literary talent it boasted. Kazin, who wrote intermittently for *Time* and *Fortune*, recounts with awe visiting the offices at Time Inc.: "Part of the fascination of going up to see Harriet [his friend] in the new *Time* offices in Rockefeller Center was running into James Agee, Walker Evans, Robert Fitzgerald, John Hersey. . . ." When Kazin's colleague John Chamberlain became an editor at *Fortune* in 1936—the year of Walcott Gibbs's *New Yorker* parody—Kazin met and befriended Macdonald, MacLeish, Robert Cantwell, Ralph Ingersoll, Louis Kronenberger, and James Gould Cozzens (*Starting*

Out 105). Kazin depicts Time Inc. as a focal point for the circulation of literary talent, one that offers him and many others a desirable line of work at a respectable print organ.

A big part of *Time*'s reputation came from its active interest in the aesthetic form of news language. *Time*'s intervention in news writing had to do less with content than with form—with developing a form that made the news stay new. Take, for example, the opening paragraph of *Time*'s coverage of the Scopes Trial, from 1925: "Scene. In the fastnesses of Tennessee, the quiet of dawn is split asunder by wailing screams from a steam siren. It is the Dayton sawmill, waking up villagers and farmers for miles around. From 5 until 6:30 the blasts continue. The hamlet and the fantastic cross between a circus and a holy war that is in progress there come slowly to life" ("Great Trial"). In *Time*'s rendering the Scopes Trial becomes a logical extension of a broader shift toward the scientific rationalism of modernity and shows how elaborate confidence games may belie proclamations of social progress. The passage depicts Dayton as "split asunder" like a plank in the mill by, on the one hand, the businessmen who orchestrated the legal battle as a means of publicizing the city and, on the other, the fundamentalists who use the publicity as a religious soapbox. The "wailing screams" of the steam siren replace the bucolic calls of the rooster, forcefully waking the town to a new day of industrial technology. The narrative voice becomes analogous to the siren; it comes into being with the aural representation of industrial progress, and it makes the technologies of communication fundamental to bringing this scene "slowly to life," as well as to shaping the terms in which one can discuss it. Instead of adopting journalistic objectivity, the story takes an explicitly literary stance: the extradiegetic stage directions—"Scene," and later "Jury" and "Trial"—transform news coverage into a kind of closet drama with a complicated narrative point of view; the stage directions and the siren combine to bring about something like free indirect discourse. The novelty of reading *Time*, as opposed to the *New York Times*, is its novelization of news information.

Agee grew up eighty miles from Dayton, in Knoxville, Tennessee, and in several *Fortune* articles on the Tennessee Valley Authority (TVA) he treats the rise of the New South more as an allegory than as a historical event, which makes his approach remarkably similar to *Time*'s coverage of the Scopes Trial. He refers to the "Dayton of blessed memory" as one of many "down-at-heel" villages on the verge of a delayed industrial revolution ("Tennessee Valley Authority" 632). New Deal projects like Norris Dam, rural factories, and, yes, sawmills make farmers "come to" after generations of existing in the ahistorical utopia that Agee in his parody mocks *Time* for describing. These farmers'

> forefathers settled this country in the 1700's when the effete civilization east of the Alleghenies stuck in their craws. They whipped the Britishers and Loyalists at King's Mountain. They kept much to themselves and their great-grandsons do likewise and live in much the same way, while slowly the sawmills and the mines and the railways and the highways and now TVA burn seclusion from about them.
>
> (634–35)

In a letter to his longtime friend James Flye, Agee claims Luce said that a TVA article Agee wrote "was one of the best pieces of writing he'd seen in *Fortune*" (*Letters*, 5 Oct. 1933; 66), which forces one to question the notorious mutual antipathy that Agee and "The Founder," as Agee called Luce, felt for each other. Fitzgerald argued, "Whatever [Agee] wrote for the magazine was so conspicuous that it might as well have been signed" (51); Kazin wrote that Agee was "the only writer whose individual voice could be distinguished from the anonymous smoothness" of its surroundings ("Writing" 473). Yet Agee's nativist romance of a southern existence outside time, where folks speak

"pidgin-Elizabethan and some of their songs are still of the sea and of England," sits awkwardly next to his critique of *Time*'s form as the end of historical difference ("Tennessee Valley Authority" 635). The Scopes Trial coverage is more interested in allegorizing the machine in the garden than in the specifics of a judicial case about teaching evolution; despite Kazin's and Fitzgerald's claims, after only a year working on Time Inc.'s clock Agee adopts its tone, without the arched eyebrow that marks his collegiate parody.

It would be easy to chalk the allegorical model of *Time* style, which emphasizes the symbolic resonances rather than the ostensibly objective facts of an event, up to bad history, but it may be more productive to read it as an outgrowth of the inextricable tie between aesthetic and bureaucratic tendencies in editorial work. *Time*'s desire to aestheticize the historical moment can be seen as a response to what Luce and Hadden described as an overproduction of information in the newspapers and an inattention to the wants and needs of the average reader. "As it is now," wrote Luce in the early 1920s, "people have to think too hard as they read" (Elson 6). In this period, modernist literature took most of the blame for the mental difficulties of reading. However, Luce's most immediate referent is not "the difficulties of modernism," to use Richard Poirier's phrase for the "proposition that the act of reading should entail difficulties analogous to those registered in the act of writing" (126). Certainly, these difficulties are plentiful; one could convincingly, if broadly, define modernist style as that which requires people to "think too hard." And *Time* repeatedly disparaged modernism: it dedicated its first book review to a takedown of Eliot and Joyce as representative of a massive "hoax." "There is a new kind of literature abroad in the land," the magazine claims, "whose only obvious fault is that no one can understand it" ("Shanti"). However, Luce is responding to the difficulties of an oversaturated print landscape, one that offers the reader no method for evaluating the worth of publications before reading them. Luce points out that, counterintuitively, mass culture is difficult because there is so much of it. A *Time* advertising circular from 1925 dramatizes this: Two distraught characters, "Busy Man" and "Busy Woman," sit sadly in a living room, surrounded by newspapers. The man laments, "I bought this mass of printed matter to find out what is going on in the world, but it's no use! I am not abreast of the news in anything outside of my business." Lo and behold, "TIME" knocks on the door and saves the day, representing "a new idea of journalism. In my twenty-six pages is every fact of significance in all those newspapers and periodicals on your floor" (Brinkley 136). For *Time* modernism offers readers too little information, and mass culture offers them too much.

Time's narrative mode, then, responds to a seemingly paradoxical anxiety about the loss of knowledge at the hands of unfettered and disaggregated information.[5] As Niklas Luhmann argues, when communication becomes faster and more complex it makes knowledge more quickly obsolete (85). In other words, the "information economies of scale" tip toward strategic ignorance: there is a decreasing payoff for staying current as the time span of what is considered current shrinks and the amount of information in that interval expands. Agee's depiction of *Time* as unhinged from historical specificity looks in this light like a response to the feeling that contemporaneity is awash in unprocessed data. Stretching back at least to Matthew Arnold and forward at least to Alan Bloom, the fear of intellectual dissipation at the hands of mass media is a familiar story, strongly associated with the development of modernism.[6] However, the epistemological and material foundations of Time Inc. force a reconsideration of this trajectory: they suggest that a crisis of mass culture's informational overproduction was also felt within mass culture. Though *Time* positions itself against modernist literature from the beginning, it shares

what F. R. Leavis describes in *New Bearings in English Poetry* (1932) as the central modernist literary technique: "a compression approaching simultaneity—the co-presence in the mind of a number of different orientations, fundamental attitudes, orders of experience" (107). Despite this shared technique, the magazine does not exhibit what Aaron Jaffe compellingly theorizes as modernism's "aversion to oversupply" (8); instead, it massifies aesthetic taste, expanding the reader's linguistic and cultural skills, and employs creative artists to presort the paralyzing crush of news into a manageable quantity. *Time* compresses to make reading easier and more rational; it becomes an interface between the raw data of history and the upwardly mobile reader. Instead of making reading as difficult as writing, the magazine reduces the effort that goes into reading while expanding the benefits of that activity. In its prospectus, *Time* decides that a news organ matters "not in how much it includes between its covers—but in HOW MUCH IT GETS OFF ITS PAGES INTO THE MINDS OF ITS READERS" (qtd. in Mott 295).

To remodel the work of news gathering, Time Inc. did not employ typical reporters; instead it hired editors who would scour the dailies and, creating a kind of Dadaist collage, remake the content of newspapers into an aesthetic object. Justifying his approach, Luce said, "It is easier to turn poets into business journalists than to turn bookkeepers into writers" (qtd. in Elson 129). The *Time* editor's work is not investigation but collation; Luce writes, "It takes brains and work to master all the facts dug up by the world's 10,000 journalists and to put them together in a little magazine" (197). The magazine founds itself not on informational originality but on the way it translates other people's research into its own voice. And because of this emphasis on stylistic uniformity, all the Time Inc. publications excise bylines in favor of a staff list in the front matter of each issue. After passing through the hands of the editor, Britton Hadden, writers' end products were supposed to be indistinguishable from one another, so attaching names to the stories became counterproductive for establishing a universal voice in the periodical.

As the magazine's editorial methodology gets up and running, the combined goals of aesthetic singularity and managerial organization become a compositional method in their own right. Though *Time* style originates with Hadden, the style slowly spreads from a reflection of his taste to a work ethic distributed across the corporation. William Gottfried, a longtime employee of Time Inc., explains how the magazine's doctrine of compression and compartmentalization, and the stylistic tics that accompanied these aesthetic practices, quickly moved from material constraint to self-censure: "The original Prospectus said that no story would occupy more than about seven inches of type. We tried to write this way, but gradually we found our medium changing under our hands. . . . *Time*-style became not a formula of words, but a kind of mental discipline" (qtd. in Elson 84). Gottfried describes the mutation of formal or spatial constraints into an approach to thinking about writing and then into an automatic way of writing that no longer requires thinking—a reflex, in the non-self-reflexive sense. Thus, we can see how a formal experiment in the content of the magazine shapes the way that workers approach the task of writing. The corporate identity is thoroughly particularized by its aesthetic form, but it cannot be attached to a person. In this respect, a *Time* editor begins to take on the definition of individual talent Eliot discusses in *The Frontiers of Criticism* (1956): "poetic originality is largely an original way of assembling the most disparate and unlikely material to make a new whole" (9). Both imagine their projects as organizing the sum total of one's reading into a new form. Just as the shared technique of compression brings Time Inc.'s style into conversation with literary modernism, the absorption of individual writers into a corporate voice can look like a bowdlerized version of modern-

ist "impersonality," especially the one laid out in Eliot's "Tradition and the Individual Talent." Here Eliot claims that an artist has "not a 'personality' to express, but a particular medium, which is only a medium and not a personality. . . . The poet cannot reach this impersonality without surrendering himself wholly to the work to be done" (56, 59). His theory of impersonal authorship, in which "the work to be done" overrides the writer doing the work, also, ironically, guides the editorial model at Time Inc. The difference is that no one questions who wrote *The Waste Land* or *Ulysses*. Eliot's ideal author still gets to sign the finished product; there is a person's name attached to the poem or novel, as well as the figurative signature of an individual style. At Time Inc. the lofty hand that guides Eliot's individual poet, what Eliot calls "the historical sense," materializes in the suspect form of a corporate "house style," a purely textual identity that supersedes the agents who work in its name. The Time Inc. model begins to raise questions about pinpointing the creative act in an anonymous and collective text, a problem hinted at by the combination of plural and singular in Luce's assertion of "brains and work."

Unwriting *Famous Men*

The "mental discipline" of *Time* style carries over into the "corporation story" of *Fortune*, the "photo-magazine" format of *Life*, and the "group journalism" that defines Time Inc.'s overarching editorial system (Elson 323). Though each magazine develops its own style, the organizational model that makes editorial work transferable between writers also makes the administration of that work transferable between titles. Perhaps the best evidence of this is the promiscuous reappropriation of writers among periodicals in the organization. Archibald MacLeish, something like the Platonic ideal of an administrative artist, started as an education writer for *Time*, went on to be a manager at *Fortune*, and also wrote for *Life*. Agee spent four years at *Fortune*; began writing reviews for *Time* in 1939, first of books and later of films; and after 1945 served as a "rover," writing for Luce in any capacity and for any magazine.

In 1949 Agee published "Comedy's Greatest Era" in *Life*, a long piece on silent-film humor, which one could read as his self-reflexive comment on the pervasiveness of Time Inc.'s mental discipline. The argument, that "the only thing wrong with screen comedy today is that it takes place on a screen which talks," fits well into the nonlinguistic emphasis of *Life*.[7] Verbalization, aural or written, becomes antithetical to *Life*'s visual project, and Agee repurposes the silent comedians as evidence of language's fundamental inadequacy. He refers to the "figure[s] of speech, or rather of vision" that the comedians develop not as creative acts but as "a ruthless discipline." The "business of being as funny as possible" becomes a strictly organized type of work developed to best suit the medium in which it will be distributed (70). Ironically, learning the grammar of silent film's performative work is what makes the comedians unfit for the talkies: "The only comedians who ever mastered the screen cannot work, for they cannot combine their comic style with talk. Because there is a screen, talking comedians are trapped into a continual exhibition of their inadequacy" (71). And, for Agee, the sad consequence of their overspecialization provides an allegory for the plight of the poet-reporter. After only a few months at *Fortune*, he wrote to Flye about the troubles of writing outside the corporate style: "For the past two weeks, particularly, writing has been very much on my mind. I've been steadily trying to do it, and haven't written a single good thing. The only writing I do which approaches decency is on this job—and on other stuff I seem to be pretty well congealed" (*Letters*, 14 Aug. 1932; 56).

Time style becomes a methodology that forecloses the possibility in its practitioners of other types of writing. Macdonald recounts a

scene that bears this out. While writing for *Fortune*, he also contributed to a little magazine, the *Miscellany*, in his "spare time." When he sent an issue of the *Miscellany* to Luce, he received an irate letter in return, arguing that by writing for someone else Macdonald had "betrayed Time, Inc." Writing for *Fortune* "was not just a job, it was a vocation worthy of a man's whole effort, and pay and time schedules weren't the point at all. 'Why, the very name *Fortune* was thought up by so-and-so [one of my fellow editors] late one night on the West Side subway between the Seventy-second and the Seventy-ninth street stations [Luce was a *Time* man always]. This is a twenty-four-hour profession, you never know when you may get an idea for us, and if you're all the time thinking about some damn little magazine . . .'" then Macdonald is not fulfilling his writerly obligations to Luce (33; interpolation in orig.).[8] As the company style becomes both a disciplined competence and a method of work that can be applied equally to all subjects, then to write for someone else, even if that person is oneself, becomes theft.

The theft of company time Luce accuses Macdonald of resurfaces as a literal theft of company goods in the publication history of *Famous Men*. The text, which began as a three-part story on southern white tenant farmers for the Life and Circumstances section of *Fortune*, followed a circuitous route to its final—if to Agee still incomplete—form. In June 1936, shortly after Agee arrived back in New York from a six-month vacation, his editor at *Fortune* offered him the story. Unlike his usual "commercial-poetic prose" that "wasted enough time not to be by any means worth the forty dollars that was the best it could bring in," this assignment offered a return to the rural southerners Agee had covered in his articles on the TVA (Lofaro and Davis 12). He describes the three parts coming together with "the first on the family, the second a generalized piece, a big fatassed analysis of the situation of cotton economics and of all Governmental efforts to Do Something about It, which latter I was quite sure could beautifully hang themselves in their own rope; and a straight union piece" (14). In true "group journalism" fashion, he imagined MacLeish writing the middle section. Despite Agee's lofty vision, the three-part *Fortune* publication was quickly rejected by his editors, though they did not give up the rights to the work he submitted. The legal status of the document became increasingly important as Agee continued to write throughout 1937 under the encouragement of Edward Answell, a literary agent at Harper and Brothers who showed interest in printing the manuscript in book form. Because Luce refused to publish the manuscript in *Fortune* but also refused to give up his right to do so, there was a year-long period when Agee had no legal claim to the work that he considered his great artistic statement, "the best assignment I have ever had, and the only one I have a hundred per cent worked to do" (12). After a year Luce relinquished the manuscript, but Harper and Brothers eventually rejected the project because Agee refused to make suggested revisions. The manuscript did not find a permanent home until 1940, when Eunice Jessup—an editor at Houghton Mifflin and the wife of John Jessup, a colleague of Agee's at *Fortune* and the unnamed author of *Time*'s tepid initial review of *Famous Men*—showed interest in it.[9]

It is difficult to characterize Agee's activities as a writer-employee after *Fortune* killed the story. Is revision considered office work—Time Inc. still owns the words that Agee has written and he is still their company man—or has he become like his imagined Caesar, writing without hope of publication? In his application in October 1937 for a Guggenheim Fellowship (an award he did not receive), he states that any approach would fall short of his assignment, which is in limbo between work and not work. The text about three tenant families aims "to tell everything possible as accurately as possible: and to invent nothing. It involves therefore as total a suspicion

of 'creative' and 'artistic' as of 'reportorial' attitudes and methods" ("Plans" 133). Authorial autonomy and the bureaucratic strictures of corporate employment are now irreconcilable, creating a vacuum where neither writing on the clock nor writing for oneself adequately represents what Agee sees himself doing.

Agee's anxiety over the substance of writing becomes a primary motif in *Famous Men*. In a text that could reasonably be described as one long, breathless tirade against the indignity of bureaucratic abstraction, Agee early on attempts to lay out what nonexploitative aesthetic work might look like: "If I could do it, I'd do no writing at all here. It would be photographs; the rest would be fragments of cloth, bits of cotton, lumps of earth, records of speech, pieces of wood and iron, phials of odors, plates of food and excrement" (13). Along with his petition to have the work printed on cheap newsprint that will disintegrate before the next generation has a chance to read it, this may be the most famous example of Agee's Pyrrhic desire for textual self-immolation. Szalay finds the passage characteristic of Agee's attempt to "disavow the means of production that sustain him"—namely, corporate writing (27). Of course, the irony lies in the fact that Agee does "do" writing, and lots of it. The conditional form of "If I could do it, I'd do no writing at all here" attests to the impossibility of Agee's abstaining from the activity. He is compelled to write because his livelihood depends on it, just as his coworker Evans must take photographs, and just as all other staffers must write news stories that will not be attributed to them. Yet because of his institutional context, Agee equates writing with betrayal:

> These I will write of are human beings, living in this world, innocent of such twistings as these which are taking place over their heads; and that they were dwelt among, investigated, spied on, revered, and loved, by other quite monstrously alien human beings, in the employment of still others still more alien; and that they are now being looked into by still others, who have picked up their living as casually as if it were a book. . . . (12–13)

The greatest offense that Agee can envision is treating his subjects as textual artifacts, which is exactly what they become as soon as he leaves Alabama and begins to document his experience. To encounter the plight of the tenant farmers "as casually as if it were a book" would be to flatten the gestural register, the one that silent-film comedians perfected before it was ruined by words.

Agee faces the choice between creating a form that can directly communicate his subjects and reducing his experience to words that are owned by a corporation. The problem with the first method is that sending a plate of food and a bag of excrement to *Fortune* as his report on the plight of tenant farmers does not exactly fulfill his contractual obligations. Agee finds work because of his ability to write like *Time*, and to refuse to write eliminates his most marketable skill. While his assertion that he would abjure writing if he could may refer to a deep skepticism of mediation, in context it looks to be about something more banal: work. He finds himself chafing at the way that writing has become a depersonalized type of work in which he can be classified as a northern spy, a New Deal do-gooder, or a corporate lackey. By organizational affiliation, his work is part of the "twistings" taking "place over [his subjects'] heads," yet these corporate machinations also take place over his head. Not writing—that is, not working—would allow him to square the circle, to erase any trace of his own labor from the document he is supposed to be compiling on his subjects. In other words, or in Agee's words, to remove the work of writing from the equation resembles displaying "plates of food and excrement" side by side. Pragmatically, this would have unappealing consequences: it would mean giving up his income and the prestigious writing position that sends him

on paid trips to Alabama, an area he claims to be familiar with only through the twin evils of books and bureaucracy: "Tobacco Road, some passages in Faulkner, and a few meetings of the Committee for the Defense of Southern Workers" (Lofaro and Davis 13).

Incorporating the Porch

If one way to short-circuit the logic of *Time* style, which casts all writing as work, is to extract the writing from the finished product, then another avenue, the one that ultimately guides *Famous Men*, is frantically to insert text so that the product never reaches completion. Agee writes in the preface, "Ultimately, it is intended that this record and analysis be exhaustive, with no detail, however trivial it may seem, left untouched, no relevancy avoided, which lies within the power of remembrance to maintain, of the intelligence to perceive, and of the spirit to persist in" (xlvi–xlvii). Ideally, *Famous Men* will not end even with this exhaustive record and analysis: Agee writes, "The present volume is merely portent and fragment" (xlvii), the first installment of what he still imagines as a three-volume opus. Agee's imagined tome will incorporate letters from readers, alternative accounts of tenant life, other journalistic attempts to describe the situation, and anything else that will keep the text from ending. In practice, Agee's encyclopedic aesthetic results in the laboriously intricate descriptions of clothing, furniture, and worn accoutrements in the farmers' houses; these passages bore down to uncover how "each texture in the wood, like those of a bone, is distinct in the eye as a razor: each nail-head is distinct: each seam and split" (Agee and Evans 142). Rita Barnard characterizes Agee's aesthetic as "the 'anorexic' response to consumer culture" because of its "fascination with the authenticity of scarcity" (6). But *Famous Men*'s form is anything but anorexic; Agee is fascinated by the fact that, when he looks closely, his subjects are surrounded by an indescribably complex array of things that he must describe to do them justice. If we stay with Barnard's metaphor of pathologized eating, Agee exhibits something closer to compulsive consumption. His method of giving each minute part of every object its due does not erase what Agee calls the "digestion into art" (11), nor does it simply refuse to take part in the consumption-production loop (which would be Barnard's formulation). Instead, Agee takes Time Inc.'s work model to its epistemological limit. If all his time belongs to his employer and his job is to write, then everything he experiences must be documented. He transforms productive workmanship into pathological graphomania.

By inserting more and more text into *Famous Men*, Agee could spread the book out forever, drowning the market relations of corporate writing in textual noise. This approach results in something like an inversion of fractal geometry, in which scalar levels that superficially look the same are actually infinitely unassimilable. Agee writes, "How am I to speak of you as 'tenant' 'farmers,' as 'representatives' of your 'class,' as social integers in a criminal economy, or as individuals, fathers, wives, sons, daughters, and as my friends and as I 'know' you?" (100). First the common nouns, then the entire category of knowledge become impossibly general. Agee expresses a desire for the historical, personal, and contextual specificity that is erased in Time Inc.'s disciplinary and aesthetic model. Yet as soon as he arrives at this particularity, the existential weight of infinitely regressive singularity falls apart:

> I might suggest, [the text's] structure should be globular: or should be eighteen or twenty intersected spheres, the interlockings of bubbles on the face of a stream; one of these globes is each of you. . . . We should first meditate and establish its ancient, then more recent, its spreaded and more local, history and situation: how it is a child of the substance and bowels of the stars and of all space: how it is created

> forth of an aberration special to one speck and germ and pollen fleck this planet, this young planet, on that broadblown field. (101)

Here we see Agee toggling between the far and near in time, space, and situation. Telling the tale of three families quickly becomes the mind-numbingly vast project of cataloging the individuality of every atom in the universe. And even if he could complete this universal encyclopedia, the structure is arbitrary, a jumble of interlocking but interchangeable spheres bumping up against one another. Eighteen, twenty, twenty thousand globules: when forced to organize, we are back in the realm of representativeness and classification. Even more, Agee must think analogically to conceive of this peculiar structure, as he compares his subjects to "bubbles on the face of a stream." He atavistically reimagines the unassimilable humanness of each of the tenant farmers as a surface phenomenon of the natural order, undermining any singularity that might be achieved through his endlessly specific descriptions. While Agee can take pleasure in the isolation of nails and boards, his methodology evaporates any trace of the human; the bubbles that float on the stream are empty of all but air. The human, in this context, looks like nothing more than the unacknowledged middle register between Agee's microscopic particularity and cosmic abstraction.

When Agee's scalar shifts in description begin to question the primacy of an individualized perspective, we can see how his attempt to write outside the Time Inc. model strangely dovetails with the editorial style he hopes to evade. This happens in the most basic organization of the text, which is not exactly "globular," though it does repeatedly attempt to hollow out the limited subjectivity of its own narrative voice. The original, tripartite structure of the magazine article survives in the "On the Porch" sections, which provide the nominal beginning, middle, and end of the work. They describe two people, ostensibly Agee and Evans, lying on the Gudgers' porch and preparing for sleep. As the house goes silent, the men hear a call-and-response between two animals they take to be foxes, whose voices stand in for the ideal form of Agee's text, "never repeating a pattern, and always with what seemed infallible art . . . the frightening joy of hearing the world talk to itself, and the grief of incommunicability" (468–69). The foxes bring Agee's desire for radical, nonrepeating singularity together with his desire for an undisciplined, because "incommunicabl[e]," transmission outside language. As the foxes take over, they push Agee and Evans so far out of the narrative that the men become senseless and inanimate, "left like dim sacks at one side of a stage" as the animals have "what at length turned out to have been the most significant, but most unfathomable, number in the show" (470). Like the unnamed *Time* writer whose point of view is supplanted by the wailing siren and who uses stage directions to organize the Scopes Trial, Agee ends *Famous Men* in an unconscious state. His and Evans's subjectivities are erased from the action; the final line finds them melting into the senselessness of the house as talk "drained rather quickly off into silence . . . until at length we too fell asleep" (470–71).

The second and third "On the Porch" sections expand from the previous installment, opening with its closing words, replicating the serial format that *Famous Men*'s original, periodical publication would have taken. The first opens with a description of the Gudgers' house, as it and "all that was in it . . . descended deep beneath the gradual spiral it had sunk through; it lay formal under the order of silence" (19). The passage ends with an italicized echo of the section's title, "*(We lay on the front porch:*" (21). The unclosed parenthesis signals the section's continuity with "(On the Porch: 2," which picks up the closing phrase of "(On the Porch: 1" and promotes

it to the diegetic level. The coda to section 1 expands again in the next paragraph: "We lay on the front porch to the left of the hall as you enter" (225). Paralleling the sentence's expansion, the section dilates into a long diatribe against journalism, art, science, abstraction, naturalism, realism, and description before returning to Agee's perspective on the porch. The last line foreshadows the entrance of the foxes, who will dominate section 3: "From these woods a good way out along the hill there now came a sound that was new to us" (253). Just as the second section begins with the last words of the first, the third redescribes the sound emerging from the woods before ending at what appears to be the beginning: everyone is asleep and the house stands alone, without the intrusion of human consciousness. These three sections form an endlessly repeating loop, narratively closing off the possibility of the text's reaching completion.

In the published version of *Famous Men*, the combined "On the Porch" sections push seventy pages, but they began as a five-line poem in the journal Agee kept after returning to *Fortune* from a vacation with his wife in 1936:

> On the porch.
>
> We got back to town late in May.
> The winter before.
> The shape of the mind.
> Home. Friends. Back to work.
> (Lofaro and Davis 21)

The porch he describes here does not seem to be the Alabaman porch he shared with Evans, because the "we" alluded to above is not he and Evans but he and his wife. In fact, the biographical content of the last line, "Home. Friends. Back to work," predates the *Fortune* story, suggesting that any aesthetic reverie must always return to the ambiguous definition of "work." Though Agee attempts to extricate himself from *Famous Men*'s narrative loop by playing dead and letting the foxes take over, the "On the Porch" sections show how even his personal writing turns into the work of *Time* style. The poetry he writes about vacation comes back to his day job, and the seedling of this poem provides the organizational structure for his *Fortune* assignment. But the affiliative pull of Time Inc. goes even deeper, because as these five lines expand into the skeleton of *Famous Men*, they find Agee depersonalizing his work and giving authorial control over to the "incommunicabl[e]" noise of the world talking to itself. The text's last gesture is to erase its narrator so that, rhetorically, the "On the Porch" sections stand on their own, without an individual consciousness, like Eliot's ideally impersonal literature. If authorial impersonality offers an escape hatch from bureaucratic complicity, then it is a strange consolation because the problem of *Time* style begins with the refusal of writerly autonomy. From a certain angle, Agee's formal evacuation of personal voice from the finished product looks surprisingly like what Luce and Hadden expected of their writers all along.

The central contradiction of *Famous Men*, then, is that Agee's version of a liberated modernity—in which he takes Time Inc.'s paycheck but writes himself out of what it symbolizes—ends up reenacting the formal, editorial, and political problems he has with his employer. The structure of *Famous Men* creates a closed circuit: it removes Agee's complicity with corporate work, but in the process the book gives up on the possibility of a nonexploitative mode of representation that could actually do something for the rural sharecroppers. Paula Rabinowitz is correct that at the end of the final "On the Porch" section "the movement from the documentary image of the tenants to the narrative of his own subjectivity is complete, and with it, the movement from visual to descriptive, from the people to the self" (161–62). But if that "subjectivity" and "self" are given over to the incommunicable forces of nature, as

they appear to be, then Agee's impersonality is an unimaginative answer to, or really a restatement of, Time Inc.'s desire to write about, then write off, "the people" and the policy issues they present. For Agee it is better to cordon off the economic question of his own corporate work—and by extension the tenant farmers' lack of access to the blessing and curse of institutionally produced alienation—and approach it as an aesthetic problem, as a crisis of textual rather than political representation. From the beginning, Time Inc.'s goal was to aestheticize its subjects, so the fact that Agee's narrative ends up mimicking a depersonalized *Time* style should not be all that surprising. Both are designed to leave things exactly as they are, because when faced with the choice between rural poverty and urban, corporate modernity, Agee cannot imagine that the sharecroppers' hell could be any worse than his own. "I could not wish of any one of them that they should have had the 'advantages' I have had: a Harvard education is by no means an unqualified advantage," he writes late in the text (310–11). It may not be an unqualified advantage, but it places him in an ideal position to equivocate between two very different types of disenfranchisement.

If *Famous Men*'s periodical prehistory shines light on some formal traces of Agee's anxiety over mid-century corporate work, its afterlife says something about how that anxiety has become an enormously productive topic in postwar culture. After flopping in 1941 and going out of print for nearly twenty years, *Famous Men* was republished in 1960 on the heels of Agee's Pulitzer Prize–winning novel *A Death in the Family* (1957) to a quite different response. Agee's showy antibureaucratic stance and fetishization of particularity, after hibernating through the Eisenhower administration, fit right in when baby boomers and the New Left make radical individuality the new normal. By the time of *Famous Men*'s republication, when it is reclaimed as a forerunner of the New Journalism, the lessons of David Reisman's *The Lonely Crowd* (1950) and William Whyte's *The Organization Man* (1956), which also began as a *Fortune* story, had blossomed. The artist's ennui, once strictly imagined as an outsider's affair, takes up residence in the managerial class. Corporate benefactors no longer tacitly allow their employees' displeasure with institutional order; their discomfort is expected, so that thinking outside the box can lead to market innovation. Agee's attempt to be radically unassimilable into corporate and artistic life becomes a model for the bureaucratic individualism that Thomas Frank describes in *The Conquest of Cool* (1997), a combination of managerial organization and creative personality that Agee picks up from his many years in the offices of Time Inc. *Famous Men* is championed retroactively as the most accomplished instance of its genre because of Agee's refusal to kowtow to institutional pressures. Its reclamation describes the postwar moment perfectly, because it sidesteps the fact that the institutions Agee rejects are what initiate his ability to play rebellious.

Agee's desire for an endlessly proliferating project comes to fruition in a number of ways. First, the book physically expands. In the 1960 reprint Walker Evans doubles the number of photographs from thirty-one to sixty-two, some of which predate his trip with Agee or do not portray Alabama at all, and Evans also writes a memoir about his time with Agee that has been included in every subsequent edition. In Bruce Jackson's formulation, Evans's additions "cracked the structure of the book" and show that "the book really wasn't about that very specific place but rather was about a larger slice of human experience and therefore the expansion was legitimate" (47). The particularity of "the people," it turns out, was never all that important. But the text also expands in a more ironic, if only metaphoric, way. As the biographies and critical studies of Agee's work attest, everyone can now claim a piece of what Alan Spiegel calls "the legend" of

Agee: Catholics and atheists, communists and Jeffersonian democrats, journalists and artists, naturalists and modernists and postmodernists.[10] Also, Agee is endlessly reintegrated into the content of popular-form articles by journalists who return to Alabama to keep his report up-to-date and are always surprised that nothing has changed except the residents' attitudes toward journalists. The most elaborate of these re-creations, Dale Maharidge and Michael Williams's *And Their Children after Them* (2008), a Pulitzer Prize–winning photo-text that revisits the same families that Agee and Evans documented, discovers the families in an economic situation remarkably similar to that of 1936. The most recent, Christina Davidson's April 2010 *Atlantic Monthly* article "Let Us Now Trash Famous Authors," discusses her "Recession Roadtrip" to Alabama, during which Davidson finds herself one of many "like-minded tourists" who want to talk to a real-life "Gudger" about Agee's "timeless and powerful . . . principal theme that material poverty holds no inherent shame." Davidson is astonished that the descendants of the three families in *Famous Men* "had tired of journalists, researchers, and filmmakers turning up in Moundville looking for 'Gudgers'" (19).

Finally, even Agee's former employer reassesses its discarded text. In a review of the 1960 edition of *Famous Men*, none other than *Time* claims that the work provided a "sort of readers' underground" outside mass-cultural consumption. Concluding this fawning tribute to Agee's individualism, the still-unnamed reviewer writes, "Agee steadily retains the artist's supreme gift: he can bring even a reluctant reader into the heart of his own experience" ("In Love"). If the "artist's supreme gift" resides in bringing a skeptic into the fold, then one could argue that *Time* and Agee are artists made for each other. Together they conceptualize a form of corporate work that makes stylized iconoclasm a viable career option.

Notes

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1. Dwight Macdonald and Robert Fitzgerald, employees at Time Inc. and school friends of Agee's (Macdonald from Phillips Exeter Academy, Fitzgerald from Harvard College), vouched for Agee, helping him secure a position without a manager's ever meeting him face-to-face. Archibald MacLeish, a longtime coworker at Time Inc., wrote the foreword to *Permit Me Voyage*.

2. The other major career path available to him was moving to Hollywood and working in the studio system, a milieu famously satirized in Nathanael West's *The Day of the Locust* (1939). The studios presented their own set of problems for young artists (Schatz; Christensen).

3. Firebaugh presents a more complete list of these portmanteau words.

4. Schudson has thoroughly discussed the development of an objective and dispassionate reportorial voice in the late nineteenth century.

5. As Ohmann demonstrates, older titles like the *Atlantic*, the *Saturday Evening Post*, and *Harper's* and newer ones like *McClure's* and *Munsey's* attempted to address the widest audience possible. Collages of disparate genres, authors, and narrative voices, these magazines were physically enormous. A typical issue of the *Saturday Evening Post* in 1926 exceeded 200 pages, and it was not uncommon for *Cosmopolitan* or *McClure's* to close in on 150 pages; a 1926 *Ladies' Home Journal* was 270 pages (6–29, 53–55). For more on the editorial voice of popular magazines, see Marchand.

6. Leavis, *Mass Civilization*, and Macy provide two contemporaneous examples.

7. Allred discusses *Life*'s visual style in depth (*American Modernism* 167–98).

8. John Hersey's *Hiroshima* (1946) is another example of a Time Inc. author's "betrayal" of his employer. Hersey, who worked as a *Time* correspondent in Japan and China during World War II, published his report on the bombing of Hiroshima in the *New Yorker* rather than a Time Inc. title, earning him Luce's eternal disdain.

9. Lofaro and Davis discuss the manuscript's path from Time Inc. to Houghton Mifflin at greater length (144).

10. Spiegel provides a breakdown of appropriations of Agee. Spiegel's text shows that even the compilation of Agee's affiliations can now be considered a scholarly task. Reed calls Agee's aesthetic "postmodern realism," demonstrating that each kind of appropriation also has a combinatorial power that, in theory, would allow Agee arcana to proliferate infinitely, which in some ways fulfills the original goal of *Famous Men*.

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The Conditions for after Work: Financialization and Informalization in Posttransition South Africa

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IN A TIME OF FINANCIAL CRISIS, THE AMOUNT OF TALK ABOUT THE NAture and challenges of employment—what Kathi Weeks aptly describes as "the problem with work" in her eponymous book (2011)—should hardly be surprising. While work is in short supply in some parts of the world, in others employment has intensified and necessarily become increasingly exploitative; in still other places work, in the sense of formal wage employment, has rarely if ever been a given.[1] Addressing these structural transformations in the global labor market, theorists have tried to develop a new vocabulary to describe the precariousness of work: the emergence of a class of workers made up of those destined to remain poor because of underemployment or depressed wages and those subject to intermittent and even permanent unemployment. This new "contingent class," though perhaps analogous to Karl Marx's lumpen proletariat (*Eighteenth Brumaire*), has arisen from different conditions.

In many postindustrial economies, irregular and poorly paid service jobs define the experience of the contingent class.[2] Confined to unsustainable and unsustaining employment, many workers rely, if only intermittently, on the welfare system. Yet assistance, such as it is, involves punitive surveillance that distinguishes between eligible beneficiaries and those who must be sanctioned for failure to live up to so-called individual responsibility (Prashad 157). Welfare "reform" has redirected bureaucratic energies toward removing people from welfare or forcing them into "workfare" (Handler), while paradoxically enforcing the "centrality of wage labor in the social order" (Barchiesi 10), despite the waning of wage work as we know it. The already vulnerable, particularly women and members of minorities, are most likely to be overrepresented in the ranks of the contingent

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class, so immediately do they feel the impact of shifts in the labor market, including the outsourcing and offshoring of manufacturing jobs and financial and technological innovations that have created redundancies in domestic markets. Guy Standing has argued that the new horizon of work offers little beyond insecure employment—jobs with few protections and of limited duration—and insufficient state and corporate entitlements (24). It seems that the postwar Keynesian compact has been broken in many parts of the postindustrial north. But what of postcolonial nations to the south? There assumptions about work and welfare are surely different.

My essay focuses on the career of work in South Africa during the period leading up to and immediately following the transition from apartheid to democracy in the early 1990s, a period marked by South Africa's "reintegration" into the global marketplace after the lifting of sanctions and the reversal of corporate divestments that began in the 1980s—even though South Africa was never really disconnected from global capital flows and circuits of exchange. I locate my discussion in emerging paradigms advocating a "theory from the South" that use South Africa as an ideal laboratory for examining relations of growing inequality and the precarious conditions of work as these play out in the peculiarly financialized structure of the South African economy.[3] While mainstream critics of neoliberalism often see the volatility of work as a consequence of financialization, I will try to show the ways in which precarious and uneven conditions of the wage relation may historically precede or serve as the precondition for financialization and the moral hazards that follow. Further, as a result of a long history of informalization (one expression of the precariousness of work), the persistence of the informal sector under the new regime begins not only to blur the divide between life and work, or employability and disposability, but also to establish a history before the wage.

Let me begin by offering a sense of labor in production in the late 1940s—the period after World War II when South Africa experienced an economic boom much as metropolitan economies did. Here, on the ostensible periphery of the world system, mining was a key index of South Africa's modernity. In *Mine Boy* (1946), Peter Abrahams's quintessential workerist novel, we see the figure of the black miner depicted in terms of his alienation, resulting from the stripping of the means of production, and in terms of his freeing, in the ironic sense that Marx noted as the primary experience of the moment of original or "primitive accumulation" (*Process of Production* 873–940). The protagonist, Xuma, is a young migrant from the rural areas headed to Johannesburg in search of work. Through his friendship with an Irish foreman called Paddy, he grows steadily conscious of the racial-political economy of 1940s South Africa. The racial and ethnic hierarchy of the mining compounds with its minutely specified division of labor—Zulus, Shangaans, Sothos all assigned to different tasks under the watchful and authoritarian eye of the white boss—is well known (Donham). Yet the work is so brutal that the account of Xuma's first day on the job causes readers both recognition and abreaction:

> For Xuma the day was strange. Stranger than any day he had ever known. There was the rumbling noise and the shouting and the explosions and the tremblings of the earth. And always the shouting indunas driving the men on to work. And over all those was the bitter eyes and hardness of the white man who had told him to push the truck when he did not know how. (41)

Abrahams goes on to underline the futility of the task as Xuma is assigned to build what are known in South Africa as "headgears"—the dumps that rise out of the earth as silt is brought up from underground and discarded after the tiny amounts of ore it contains have

been extracted. The heavy physical labor Xuma is assigned seems to lack a purpose, as if he were digging a hole and then filling it. The sense of purposelessness speaks volumes of the discontinuity between opposing ends of the commodity chain: the production and consumption ends, the hard labor of mining and the uses to which gold is put, often as frivolous ornament or store of value in times of financial panic (such as that following the 2008 financial crisis).

The workers' ignorance of where commodities go and the consumers' ignorance of where commodities come from are consistent with the many other sleights of hand essential to commodity fetishism. From Marx, in volume 1 of *Capital*, to Sidney W. Mintz, in his brilliant historical anthropology of sugar, *Sweetness and Power* (1985), critics have long noted the necessary obfuscation of relations between producers and consumers and the violence that is integral to those relations (Taussig). The brutality of the production process is explicit in *Mine Boy*. Abrahams is well known to have converted to Marxism in the late 1930s in part as a response to the disillusionment he felt about liberal humanism. Yet, as Jean-Philippe Wade has argued compellingly, Abrahams writes about Xuma and Paddy's friendship in terms that hint at a vestigial liberalism. What goes less remarked in the novel, Wade proposes, is the exploitation of black bodies and more remarked the "*super*-exploitation of these workers due to their *racial* oppression" (98), which Xuma and Paddy transcend, linking arms to join in struggle against the mine bosses at the end of the novel. But perhaps Wade falls into a trap here, for, as I will argue, the South African left has had difficulty keeping racial and class oppression in tension. And as the neoliberal reforms of the past two decades continue to erode the working-class opportunities that were made possible by jobs in mining, manufacturing, and agriculture, *Mine Boy* has come to exemplify a kind of work, or labor, on the wane.

I have said little till now of the distinction between work and labor. While this special issue of *PMLA* is dedicated to the idea of work in its many forms both present and past, I want to treat work as a specifiable experience that need not necessarily imply a relation to abstract labor following Marx. Instead, I want to focus on the historically specific and contingent conditions of work that may or may not reside within capitalism and that, in Dipesh Chakrabarty's words, encompass "intimate and plural relationships to capital, relationships that range from opposition to indifference" and, presumably, to acquiescence (671). The reluctance of indigenous peoples to be incorporated into wage labor on the southern African frontier, beginning in the nineteenth century, reflects the ways in which land and livelihood previously constructed worlds that were more valuable than those of wage labor. This fact, not unique to South Africa, anticipated struggles to proletarianize the peasantry that were steadily allayed through land dispossession and most directly through the Natives Land Act (no. 27 of 1913), which divested Africans of rights in land ownership and set aside a system of segregated reserves (Feinberg). Criminalizing land transfers to blacks from whites left approximately eighty percent of land in white hands. For all intents and purposes the means of production were alienated. The domain of work, in the strict sense of activities operating beyond the realm of the capitalist labor market, inevitably shrank as wage labor became the dominant mode of productive activity.

This dramatic shift in land ownership drives the opening pages of Alan Paton's novel *Cry, the Beloved Country*. Published in 1948, the year the National Party came to power and inaugurated apartheid, the novel opens with a poignant description of Ixopo, in rural Zululand: "There is a lovely road that runs from Ixopo into the hills. These hills are grass-covered and rolling, and they are lovely beyond any singing of it. The road climbs

seven miles into them, to Carisbrooke; and from there, if there is no mist, you look down on one of the fairest valleys of Africa" (33). A little farther down from this land, owned by affluent white farmers, is a stark break in the landscape: "Where you stand the grass is rich and matted, you cannot see the soil. But the rich green hills break down. They fall to the valley below, and falling, change their nature. For they grow red and bare; they cannot hold the rain and mist, and the streams are dry in the kloofs. Too many cattle feed upon the grass, and too many fires have burned it" (33–34). *Cry, the Beloved Country* ultimately belongs to the liberal humanist tradition that calls for reform rather than for the revolution Abrahams advocates. Yet African migrants' search for work in the city is the premise of each novel because work is no longer sustaining or sustainable and rural South Africa has become denuded of its fertile land and of its people, who have been forced to leave it.

Abrahams's and Paton's novels depict a world of factory and mining work that entices Africans from the countryside into the big city. Both are Fordist-inspired, though *Fordism* seems out of place as a term describing the hybrid forms of work that drove South Africa's industrial economy, in part because at no time was work exclusively the domain of capitalist production or a domain outside it. The ambiguity of work's relation to capitalist production in South Africa complicates the northern narrative of a discernible break between Fordism and post-Fordism at the dawn of the postapartheid era, and it challenges a generalized nostalgia for the era of work so prominent in the recent literature of the Euro-American left.[4] Hence neither Fordism nor post-Fordism quite applies to the current work crisis in South Africa—the changes in the labor market taking place at the southernmost tip of Africa, the notions of loss of work that are complicated by the primacy of wage work under apartheid and the absence of work under constitutional democracy.

By contrast, the recent theorizing of precarity and precariousness and of the purported emergence of a "precariat" class takes for granted that industrial wage work is the background against which flexibilization and dematerialization of the labor market have occurred (Standing; Prashad; Butler). Standing draws most of his comparisons from northern Europe, the United States, and Japan, where the casualization of wage work resulting from the reduction of the work week and the outsourcing of office functions to China and India has led to the underemployment of a former working class already afflicted by the demise of welfare benefits (see also Prashad). To speak of a precariat as a "class-in-the-making," as Standing does (7), presumes something about what came before that has little basis in colonial labor markets. By contrast, Jane Guyer's meticulous attention to the *longue durée* experience of Atlantic Africans in economies stretching the length of the West African coastal region frames an array of activities—profit making, getting by, and wagering—that have long been the domain of African work practices. The "expectation of gain" has organized monetary transactions; it has also been a "persistent motive behind the macrohistory of European monetary engagement in Africa" and of work itself (17). Yet, as distinct from the triad of jobs, citizenship, and welfare—common to certain northern democracies—work in the mode Guyer describes assumes always and before the fact a condition of precariousness.

By addressing the term *work* historically and analytically, I intend to offer some insight into contemporary debates about the crisis of unemployment. In South Africa, the absence of formal wage work and the predominance of conditions of superfluity have expanded what I will call the "informal sector." This sector is neither a residual category nor the domain of marginal economic activities but rather a site of economic life that is often

highly organized, central to the livelihood of vast numbers of people, and ought, therefore, to preoccupy economic theory (Roitman, *Fiscal Disobedience*). In times of extreme need,[5] the informal sector creates continuity between the state and global markets through a repertoire of practices and forms of life.[6] Further, "[i]nformal and contingent occupations have absorbed many of the unemployed created by the restructuring of formal enterprises" (Barchiesi 6), effectively compromising the political investments in wage work that depict jobs as powerful symbols of democratic citizenship in postapartheid South Africa. The classic figure of the wage laborer persists, but the solidity of the conditions that sustained it does not. As a number of cultural theorists—most notably, Sarah Nuttall—have observed, the cultural representation of the ideal worker has come to be mediated by the conditions of a service economy and practices of consumption in which, say, miners' protective gear reappears as fashion garments and objects of consumer desire.

In the nineteenth century, with the advent of South Africa's industrial revolution (following the discovery of gold and diamonds) and the subsequent proletarianization of the black peasantry through enclosure—the desperate transition from working for oneself to working for others[7]—Africans were steadily integrated into a system of migrancy that by the mid–twentieth century was well established and that stipulated the presence of temporary labor in the cities and a reserve army of labor in the countryside. This story is all too familiar; it is, after all, the narrative backbone of the apartheid economy as much as the legislative framework of white supremacy—with its techniques of racial, class, and gender oppression—and equally the grounds for political struggle against controlled urbanization, discrimination, and dispossession, a struggle that officially concluded with South Africa's democratization in 1994. Yet even in the 1970s Africanist labor studies were beginning to respond to a growing postindependence disillusionment with the failures of liberation movements, unraveling the classic tale of African proletarianization (Freund; Cooper, *Decolonization*). Evidently, Africans had not become a revolutionary proletariat even in circumstances that fully incorporated them into wage labor. Their refusal to work; their questioning of the universal, empty time of capital; and their counterposing of alternative cultural forms, values, and modes of productivity all hinted at the possibility of a more thoroughly contingent history of work. Since South Africa gained its independence much later than other African nations, it occupies a different place in Africanist labor studies. Yet resistance to wage employment—to the exploitative conditions of the wage relation—was just as pertinent in South Africa, where high turnover in the workplace, at least in the decades just before 1948, spoke of a politics of resistance to work. Informality, self-employment, and multiple intermittent jobs offered to a broad range of working people, including unskilled Afrikaner proletarians (Van Onselen), alternatives to the relentless regularity of the mines and the factories. As South Africa industrialized, young residents of African urban townships refused factory work, forcing the state to expand the recruitment of migrant workers (Posel, "Influx Control"), whose unionization eventually fueled labor conflicts (Barchiesi 20).

Beginning in the 1960s, work became conceptually important to neo-Marxist analysis—in particular, to theories of the superexploitation of black labor, the result of "an ongoing history of extremely biased accumulation, combining capitalism and non-capitalist sites of work, of life and of nature" (Bond, "Half-Century" 5).[8] While the state necessarily used plainly racist methods to dispossess blacks and compel them into the capitalist workforce, racism persisted long after the induction of Africans into wage labor, so that one of the difficulties facing those

trying to explain South Africa's political economy was the role racial tyranny played in advancing the interests of a capitalist class. In this sense, class and race (and, for that matter, gender) had to be seen as interrelated domains of domination. By focusing on racial rather than class oppression in *Mine Boy*, Wade may have fallen into the trap of choosing between two modes of oppression rather than keeping them in tension.

Neo-Marxism lacked nuanced analysis of gender and reproduction, echoing many of the 1970s Euro-American Marxist-feminist debates over the right to basic income and reflecting the dualistic thinking behind the notion of productive and reproductive spheres. "Reproductive work in these [debates] usually included the forms of unwaged work through which individuals met their daily needs for food, shelter, and care and raised a new generation to take their place" (Weeks 28). This sphere was understood to stand apart from the productive space of wage labor. Similarly, Prashad's recent analysis of "workfare" (or antiwelfare reform) in the United States highlights the ways in which conservative and neoliberal policies distinguish between affective and productive work even as "[i]mpoverished women stretch their bodies to provide their own services" across both domains (152).

While the inadequacies, or absence, of gender theory to explain the reserves persisted, the Bantustans and their relationship with "metropolitan" South Africa was already being accounted for in terms of uneven development. This concept of uneven and combined development and the articulation of distinct modes (capitalist and noncapitalist) of production thinking were borrowed from Latin American dependency theory, and they effectively connected the poverty of the Bantustans to the process of accumulation in the Republic of South Africa. As a strategic (and theoretical) essentialism, the idea of uneven development relied on a view of the countryside as subject to the impositions of apartheid capitalism and thus limited to supplying a steady stream of labor.

Despite this, South Africans who recall the era of migrant-dependent wage work are nostalgic for its certainties notwithstanding the abuses of a system that critics at the time referred to as "racial Fordism"—the racism of the shop floor, the extreme forms of exploitation, and the forced mobility of migrant workers (Gelb). For reasons different from those organizing the nostalgia for work in the United States or Europe, South African longings for the age of work depend on a careful misrecognition of the historical continuity between work and worklessness. For one thing, the turn to informal economic activity represents a "re-turn" to informality, part of a longer history of informalization resulting from the highly exploitative conditions of wage work that Frederick Cooper has argued lay the groundwork for the underemployment of an African workforce caused by desertions and slowdowns (*Confronting* 134). For another, the historical sequence of work and the absence of work, as Michael Denning has recently argued, must be troubled, because the presumed continuity between the time of work, in the past, and the time of joblessness, in the present, obscures a much longer history of "wageless life." The "fetishism of the wage," Denning maintains, also delimits the analytic possibilities for theorizing other forms of "practical activity" (80).

The challenge of work across South Africa's democratic transition is not then simply a technocratic consideration, which might be solved by dedicating energies to the promotion of job growth; it is a historical and analytic one as well. Under apartheid, the privileged status of Africans granted permissions to remain permanently in the cities (Section 10 status under the Urban Areas Act) articulated the right to reside in urban areas, coupled with work opportunities, as a partial right of citizenship, if a highly contested and promissory one (Comaroff).[9] After all,

the Bantustans were not only sites of reserve labor—passive and superfluous[10]—but also ethnic homelands given over to the absurdist fantasy of alternative citizenship beyond the boundaries of the republic.

Since South Africa has followed a course like and unlike that of other industrial societies, how it fits into a more expansive world account of the rise of precarious work, informalization, and modes of bare life has to be reckoned in similar and different fashions. The 1994 transition was marked by the (re)emergence of the "worker-citizen," a trope both consistent with South Africa's past history of work and thoroughly discontinuous with it, inasmuch as citizenship for Africans was always a priori denied—the promised transition from subjecthood to full civility and belonging never fulfilled. After all, the focus on the laboring black body—a body on which labor was imposed by the state and at the same time made utterly disposable—could not fully satisfy the continuity between work and citizenship. By contrast, on the other side of South Africa's political transition the refocusing on wage labor—that is, wage labor under threat from global competition—has become the site of the production of claims about citizenship as well as investments in work and democracy.

That the South African transition unfolded against the backdrop of increasing deregulation is news to no one (Bond, *Elite Transition*); what is worthy of note, however, is the timing of the transition. The belatedness of South Africa's decolonization preempted the possibility of a more profound acknowledgment of the preconditions for freedom—the responsibility to address the political and material injustices of the past—even as the focus remained squarely on "freeing" the market. Though the adoption of laissez-faire policies seems to have coincided with democratization, neoliberal policies had already been embraced by the late apartheid regime, belying the notion of radical rupture across the transition (Marais).[11] Instead of seeking to redistribute wealth in a society shot through with extreme inequality, the new dispensation adopted technocratic methods for creating jobs "as an imagined solution to the postapartheid social question." Wage earners have had to take up the cause of the new society while state safety nets have been designed to serve the "deserving" poor (Barchiesi 64–69). But the opening up of South African markets ultimately undermined early policies, and waged employment has remained precarious, leading to a significant expansion of the informal sector (Hirsch). Practically speaking, then, South Africa's neoliberal turn has been partial inasmuch as the local conditions of neoliberalization—the historical conditions of postapartheid, distinguished from an apparently homogeneous process of global neoliberal expansion (Ferguson, *Global Shadows*)—have dictated the need for an apparatus of social assistance to compensate for jobless growth (Ferguson, "Formalities"). The trajectory of political economy in South Africa has turned back on itself, so that "at the point [political-economic] theory may have been most useful to those engaged in everyday struggle against capitalism during the rise of neoliberalism, it evaporated" (Bond, "Half-Century" 13).

While net job creation occurred early in the first decade of the twenty-first century in heavy industries such as chemicals, minerals, and the automotive sector, just as significant was the expanding number of low-paying, low-skill service-industry jobs ranging from retail to domestic to personal-care work, primarily because of the consumer demands of a new black entrepreneurial class. In many households, social assistance, in the form of pensions and social grants, came to substitute almost entirely for the wage in the face of high levels of unemployment concentrated in mostly poor black urban and rural communities.[12]

The South African transformation from industrial to postindustrial work, which in-

volves a refocusing on service jobs, is seen in many parts of the world and is roughly understood as post-Fordism (Harvey, *Condition*). South Africa's place in this larger story is that of a local moment in the history of a world problem. Yet there is much to be learned from an apparently peripheral outpost of the world system.

That South Africans are nostalgic for the age of wage work, that they assume such work to be industrial proletarian—even if tainted by the relations of apartheid that the extreme disciplining of labor makes violently distortive (Harvey, *Enigma*)—has several implications. I have argued elsewhere that a "desire for sweat" as the basis of material security harks back to a putative golden age of migrant work that was attended and complicated by the fact of state repression (Makhulu, "Search" 29). For a generation of older black South Africans, many now supporting children and grandchildren on small state pensions, the hostilities of the factory floor, mining compounds, and live-in domestic arrangements represent a period of material, if limited political, certainty. Their nostalgia comes at a time of deepening crisis in South Africa, when economic growth has been sanctioned at the expense of job growth (despite all the rhetoric to the contrary). The South African crisis follows a pattern of financialization and speculation leading to job shedding not only at the southernmost tip of the African continent but also across the region and the world and, most recently, giving rise to the global Occupy Movement, which began on Wall Street but whose origins can be traced back to the earlier Spanish encampments and the Arab Spring uprisings. While there may be occasion to wonder about South Africa's capacity to make legible larger world-historical forces, particularly given its status as a postcolony, world events suggest that South Africa is as likely an entry point as any into a discussion of significant shifts in the relations of work and its associated forms of life.

Achille Mbembe and Nuttall have called for a comparative and cosmopolitan reading that sees the world as written *from* Africa, while Jean and John Comaroff have gestured toward the mutual entailments and conjoined hemispheric economies that make it impossible to disarticulate north and south. I too wish to add my claim to a theory from the south and to suggest that the South African contemporary could help us understand recent, fundamental, and far-reaching changes in finance capital and the modes of its representation as much as the forms of work that have emerged almost everywhere as a consequence.

All those who cut their teeth in African studies during the last several decades are painfully aware of the practical consequences of structural adjustment—the losses of jobs, welfare, and productive capacities that were synonymous with the early postindependence era in any number of African countries (Apter; Bayart; Moore and Sanders). South Africa came late to adjustment, and when it did it opted for self-adjustment by repaying apartheid-era debt and freeing its markets. What Benjamin Lee and Edward LiPuma call South Africa's "culture of circulation," set in motion even before the transition, steadily accelerated as the mechanisms for generating value were transformed and the focus on the actual system of exchange redoubled with the attrition of domains of economic and productive life focused on material production—mining, manufacturing, and agriculture. This is hardly a uniquely South African story, though the particularities of the deterritorialization of work and the steady shift to immaterial labor pose especially vexing problems in the context of postapartheid South Africa.

South Africa's economy is dominated by a financial sector making up—or "appropriating"[13]—approximately twenty percent of the gross domestic product (GDP), while employing a mere one percent of the labor force, in a country with an unemployment

rate conservatively estimated at twenty-four percent.[14] It is one thing to speak of gross inequality, another to consider financialization as the form in which inequality should express itself—as a "symptom" of relations of labor exploitation and lived disparities of wealth and poverty (Žižek).

The domain of finance—of listing agencies, investment banks, and private-equity firms—appears uninvolved in or beyond the purview of the exploitative relations of the wage as this has been conventionally understood, certainly in South Africa, where labor bosses have odious reputations and regimes of work were traditionally predicated on the use and abuse of poorly paid semiskilled and unskilled labor. This domain's detachment from wage relations is precisely in the nature of interest-bearing capital, as Marx long ago pointed out. For while initially rooted in the credit system, money capital must eventually be paid off as "real" capital (Marx, *Process of Capitalist Production*). The sphere of speculation suggests, however, a realm of work at least on initial scrutiny set apart from the old racisms of the shop floor and the disputes caused by racial antagonism—a point Phil Bonner has identified with high labor turnover, especially in the early to mid twentieth century (118). In other words, financialization has tended to obscure, even disavow, ongoing relations of exploitation rooted in a longer history of colonial domination.

I borrow from Gilles Deleuze and Félix Guattari in proposing that the appropriation of one-fifth of GDP by financial services is a mode of capture.[15] The concept of capture can be linked to the intensive (as opposed to extensive) nature of the current economy, which is focused on technology and speculation rather than forms of accumulation that rely on imperial projects of territorial expansion. Capture also addresses problems associated with the dissolution of wage work and provides ways for theories of postindustrialization to account for value transformations beyond the domain of wage work, as older theories of value that relied on the historical specificities of the factory and commodity production lose relevance. The postapartheid period has seen all the modernist templates for a national liberal-democratic dispensation diffracted, if not exactly shattered (Comaroff and Comaroff, "Reflections"), through profound social changes based in economic shifts that gathered steam in the 1970s and 1980s as apartheid entered its final phase. The most important among these is the steady withdrawal of capital from fixed, large-scale, labor-intensive production, resulting in high rates of unemployment. This is transforming the nature of change itself in a society where industrialization was long held to be the motor of historical development (White 399). That said, the relation of post-Fordism to the South African present is complicated. Although post-Fordism refers to a past that enables some understanding of the present, Fordism and its afterlife signify something different in the south, where the industrial democracies that characterized Fordism—mass production and consumption coupled to higher wages and higher productivity (White; Gramsci)—never really existed, since South Africa "was a colonial society where profit came from coercive exploitation of cheap, unskilled labor" (White 399–400). By contrast, financial markets rely on a radically distinct process of capture of a "surplus" or "extra."[16]

A surplus operates in two ways: as excess and as something redundant and thus disposable. Most South Africans belong to a vast and ever-expanding informal sector, a sphere of activity that cannot produce value in the strict sense but in which the forms of life and conditions for specific forms of life are sustained and daily renewed. For Keith Hart, the informal sector has a decades-long history and hinges on a detachment from the state, unlike the model in which the "worker-citizen" is the basis of apartheid and the postapartheid political economy. Although the informal sector is the "antithesis of the state-made modern

economy," it teems with life (145). The concept of this sector, superbly rendered by Hart in a recent book entitled *The Human Economy*, has had a varied career. From the 1980s on, the structural-adjustment programs that shrank state capacities in the global South encouraged an ethos of free enterprise that could only take on precarious and irregular form (to be distinguished from corporate entrepreneurialism). Inevitably, informalization took the place of the developmental state in the guise of "self-help," while the state, which had been responsible for the welfare of its citizens, turned to debt servicing.

I have explored elsewhere the spatial informalization of South African cities as they came under dual imperatives: to optimize the availability of black labor in urban areas—in the name of apartheid industry—and to regard segregation as a practical and political necessity ("Geography"). The counterpoise between these equally powerful tendencies contributed to the creation of a carefully engineered, if often uneven, system of labor migrancy. Further, such competing forces of labor concentration and racial division established the circumstances under which informal settlements arose and eventually persisted in illegally accommodating the attendant needs of labor in production—that is, a temporary laboring force destined to be dispatched because of old age or ill-health to the so-called homelands. As many have remarked, this calculus of staying put and being on the go—a phenomenology of "flight and inhabitation" (Moten)—depended on the superexploitation of women, on forms of labor that were affective, reproductive, social, and largely immaterial (e.g., Posel, *Making*; Marks and Rathbone). Together these forms sustained an otherwise unsustainable system of labor migration.

To some degree such modes of immateriality have simply been transposed from the countryside to the city through the breakdown of influx controls, demographic pressure (in the 1980s), and the temporariness of the migrant experience, which eventually gave way to a politics of staying put in the city (Makhulu, "Question"). It follows that many of the forms of life that appear new, at least after apartheid—because of the expansion of informal settlements and informal activities, the resort to crime as a productive endeavor, a renewed protest politics, and so on[17]—are consistent with longer quotidian struggles over the means of life that were overshadowed by the more prominent antiapartheid politics.

Zakes Mda's poignant account in *Ways of Dying* of the time just before the end of apartheid (the "pre post-" moment) was penned in anticipation of the democratic transition, and it offers a way to think about the new politics and new forms of life to which I have alluded. Published in 1991, the novel describes a South Africa on the cusp of political change.[18] Much like Nadine Gordimer in *July's People* (1982), the prophetic work written a decade earlier, Mda addresses himself to the historical conjunction Antonio Gramsci called the "interregnum." Set in neither town nor country, *Ways of Dying* concludes in an unnamed squatter camp on the outskirts of an unnamed city, situating the interregnum in an indeterminate place and time and signaling the broader problem of South Africa's unresolved political situation. The novel's characters have grown accustomed to death, which is rarely the natural culmination of a life lived to its fullest. Mda writes of a society wracked by violence in which sudden and unnatural deaths have become commonplace, even as his use of magic realism portends a future freed from political violence. Toloki and Noria, the novel's central characters, are left to imagine the future; in the closing scenes of the novel, the shacks of the squatter settlement glow "in the light of the moon, as if the[ir] plastic colours [we]re fluorescent." Toloki and Noria acknowledge the dramatic changes already taking place around them: "The smell of burning rubber fills the air.

But this time it is not mingled with the sickly stench of roasting human flesh. Just pure wholesome rubber" (212).[19]

While the problem of political transformation is foregrounded in *Ways of Dying*, on closer reading the novel offers insights into the specific problems of late-apartheid work. Toloki is a professional mourner who attends funerals in the townships and informal settlements; his assiduous attention to the grief-stricken arises within a continuous double movement between the mundane, everyday concerns of life and death and the broader, spectacular process of South Africa's transition from apartheid to democracy. For if Toloki goes about his professional work dressed in a threadbare magician's costume, shifting between domains of private and public life, his work is both a mark of the pervasiveness of death and a prefiguring of the shift from tyranny to freedom. In this respect in particular, *Ways of Dying* has an important utopian dimension while the informal settlement—that in-between, numinous space—seems nothing so much as an echo of Frantz Fanon's zone of "occult instability," in which the new national culture is shaped through the experience of anticolonial struggle (Fanon 227; cf. Bhabha). Yet the novel also alludes to the expanding service economy (formal and informal) and the emergence of modes of precarious and contingent work.

If the shift in patterns of work I have described so far may be best summarized as the movement away from the ideal-typical figures of the miner and migrant worker and toward the service worker employed in the informal economy living precariously on the urban periphery—like Xuma and Toloki—the other marked change in patterns of wage and work, life and livelihood, concerns the stark, ever-expanding reality of inequality.

In a description of the television series *The Lab*, which began airing in 2006, Loren Kruger argues that its focus on Black Economic Empowerment (BEE), in the context of an investment bank where BEE deals are secured, departs from previous representational forms in addressing contradictions arising from the apartheid and postapartheid regimes: "The critique of contradictions in the post-apartheid political and cultural economy has to operate differently from the emphatic opposition to the state characterized by the anti-apartheid movement" (76–77). Indissociable from the new critique is the fact that the rhetoric of financial success sets the characters in *The Lab* apart from a large underclass that in turn must aspire to and emulate the practices of conspicuous consumption, "as the sign of national prosperity," even if such ways of life remain utterly out of reach (76; cf. Bourgouin). Consider Sisifo Mzobe's recent novel *Young Blood* (2010) and its protagonist, Sipho, a car mechanic who eventually resorts to car-jacking to satisfy consumer fantasies—the seduction of crime in a world of "wreckage" (Napolitano).

Marx observed long ago that Adam Smith's notion of the unregulated free market could function only by debasing and degrading nature and its relation to human beings:

> [T]he law which always holds the relative surplus population or industrial reserve army in equilibrium with the extent and energy of accumulation rivets the worker to capital more firmly than the wedges of Hephaestus held Prometheus to the rock. It makes an accumulation of misery a necessary condition, corresponding to the accumulation of wealth. (*Process of Production* 799)

While South Africa has spent the last decade and a half borrowing (through foreign debt and consumer credit), its soaring household debt and bank lending only begin to suggest the disproportionate distribution of wealth. Apart from the forms of insecurity and instability to which gross inequalities give rise, these inequalities also reflect similarly unstable processes of capital accumulation—the

leaps and bounds, bear and bull cycles of capital markets, their focus on risk as a means to accumulation, and the volatility (or insecurity) such efforts promote. The "culture of circulation," in which money generates more money, as LiPuma and Lee have argued, "exaggerates systemic risk" (104), even as recent historical experience suggests that those who command the system of exchange and hence trade in risk are themselves least at risk (Ho). How do such matters relate to questions of "life" and to emergent forms of life in a place like South Africa?

From the perspective of the so-called informal sector and the millions of South African households that articulate daily needs and survival strategies related to, but located beyond, the formal marketplace, their daily efforts exceed the proposition that these constitute methods of survival or overcoming of bare life. The growth of the informal sector entails a shift from thinking about "abjection" to considerations of the "work on the world" achieved by those engaged in everyday practices of social reproduction (Willis); to ignore the intersection of formal and informal economic life replays, blatantly, the received wisdom of contemporary neoliberal economic logic.

In the 1970s South Africans on the intellectual and political left were already arguing for continuity between opposing poles of the economy (as were their Latin American counterparts). Again, I refer back to the analysis of uneven and combined development in South Africa and the mutual dependency of urban and rural areas—the notion of a dual economy to which Harold Wolpe and others adhered (Wolpe, "Capitalism" and *Race*; Legassick). The two modes of production in the apartheid state were not two independent spheres, despite the rhetoric of "independent" homelands, which denied their connection. David Harvey may be one of the most recent proponents of an argument for "continuity" (*New Imperialism*), proposing a relation between accumulation and dispossession that parallels older claims concerning the relation between capitalism and underdevelopment (Frank; Amin; Wallerstein).

The unevenness of development in South Africa compels us to think more critically about the financial character of present-day capitalism: that in certain contexts its effects are always amplified by a preexisting terrain of deeply uneven capitalist relations. James Ferguson has argued that capital's trajectory is both rapid-fire and patchy (*Global Shadows*). It is presumably wide ranging too—horizontal and vertical in its reach and therefore both extensive and intensive in its effects. Even as financialization comes to be understood (often mistakenly) as the cause, not consequence, of inequality—and volatility is understood as following, rather than motivating, speculation—the effects of its force differ, depending on historically produced situations. And South Africa, like many regions in the south, should be more vulnerable to the rapacious effects of an unbridled finance capitalism.[20]

The politics of service denial—the suspension of electricity and water for nonpayment—is a familiar story, as is service providers' use of prepaid meters, which inevitably shut off vital services to those who cannot afford them (Pithouse; Desai; McDonald; Mitlin and Satterthwaite). While nationwide protests against the corporatization of local state functions stem from conditions of poverty that make it virtually impossible for the poor to pay for services, in official circles the general view is not that market-oriented reforms may be unsuited to the complex postapartheid economic climate but rather that the failure to pay rates is consistent with a "culture of non-payment" dating back to the rent and consumer boycotts of the 1980s. This is an astonishing position given the unemployment rate, that cities like Cape Town have poverty rates as high as thirty percent, and that the Eastern Cape—where most migrant workers enter Cape Town—is the second

poorest province, with a poverty rate of seventy-seven percent (Bähre 373). This is not to suggest that equally urgent struggles have not taken place elsewhere or that the consequences of an economy driven by speculation are more limited in other places (consider the extent of the Occupy Movement in the United States). But the consequences in South Africa are not only extreme but also consistent with a whole history of dispossession.

The financialization of the South African economy, while seemingly unrelated to water shutoffs and service interruptions or the municipal economics of cleansing (sanitation), configures and restructures South Africa's unemployment picture. Indeed, the very condition of financialization appears to be the point at which specific forms of life convert into a kind of inutility or superfluity. While the notion of a reserve army of labor is nothing new, the apparent dematerialization of so many things—work, through retrenchment; homes, through repossession[21]—suggests that redundancy is somehow consistent with the creation of value in a new form (to draw here on the symptomatic reading). I am tempted to argue that this dematerialization constitutes a new mode of real subsumption of labor by relations of finance capital, that if capital is gradually transforming the social relations and modes of work until they are thoroughly steeped in the logic of capital at a particular historical moment, the current moment is characterized by processes of desubstantiation through which money, by generating more money in the field of speculation, hollows out older arrangements and relations of work. Perhaps, then, real subsumption consists now in the making of work into nonwork or at the least into forms of "life-work" falling outside the parameters of formally recognized work.

Marx was not unaware of the potential of money markets. His "general formula for capital" concluded with the case of interest-bearing capital—a mode of circulation in which the intermediate stage was lost and money begot money, or "money [was] worth more money, value [was] greater than itself" (*Process of Production* 257). While the third and final volume of *Capital* explored the contradictions of the sphere of circulation, Marx had already placed considerable emphasis on the productive forces and the relations of production in the first volume. The prominence of finance capital in the twenty-first century, however, can hardly be ignored, nor can the sphere of circulation that makes it so generative. Indeed, the emergence of circulation "as the cutting edge of capitalism" has radically transformed our modern market economy, decoupling capital from sites of production and reorganizing state functions (LiPuma and Lee 9).

While the "cultures of circulation" Lee and LiPuma describe signal the amplification of circuits of finance capital, and while such circuits and their velocity may distinguish the contemporary conjuncture (by the velocity of circulation and the integration of markets), the apparent absence of "real production" marks a mystification rather than the actual dissolution of the commodity—namely, abstracted labor value—in the M-C-M′ formulation. Still, labor's apparent disappearance—an ongoing crisis of capital dating back to the period before South Africa's transition—is paralleled by the lived experience of absent and inadequate wage work and the concomitant growing extremes of wealth and poverty. In a world peculiarly defined by promise and powerlessness, poor people survive in part because of a certain optimal pragmatism—in making do, in casting wide for ways to make ends meet through informal work, borrowing, and self-imposed austerity. These are all the stuff of "marginal gains."

In some formal sense, finance capital tends to dissolve M-C-M′ into M-M′. It is striking then that in two distinct sectors of the economy—financial and informal—wage work is more or less dissolute. As fewer and fewer workers—one percent of the workforce—are

required to drive the culture of circulation, unemployment has given rise to an ever-expanding informal sector, a manifest expression of a crisis of redundancy. This crisis masks a more permanent condition, in which a mechanism that produces "superfluous" populations is constituted by the very superfluity it generates, rendering superfluity necessary to the system as a whole (Makhulu, "Question").

I have tried to argue that South Africa's history of work, beginning in the nineteenth century, is critical to how we understand the ongoing challenges of the postwage economy in South Africa. This is a matter not only of asserting the "right" political-economic theory[22]—distinguishing between schools of thought that have long framed South African debates about apartheid labor, the reserve system, race and class, and uneven and combined development—but also of elaborating the ways in which the privileging of work by the state in the past and the focus on the worker-citizen in contemporary South Africa inform a nostalgia for the time of apartheid work. This nostalgia is connected to a history of narrative continuity, of personal biography, of negotiating forms of life and how to reproduce them.

Just as the Occupy Movement in the United States reflects a growing recognition of the unsustainability of current conditions of inequality there, the new South African protest politics engages an array of issues that speak both to the historical conditions of the South African present and to South Africa's increasing entanglements with the world. Those entanglements make for a precarious daily life, in which mechanisms of fictitious capital formation convert or capture modes of life even as such modes constitute a form of "work on the world." South Africans daily try to reproduce and transform the conditions of their lives, however precarious, through informal home building, land invasion, battles in the courts, acts of "staying put" and occupation, and myriad other practices of the everyday—what Maurizio Lazzarato has described as the transition from "capital-labour" to "capital-life" as a way of creating and recognizing other forms of value.

Notes

1. Makhulu, Buggenhagen, and Jackson; Roitman, *Fiscal Disobedience*.

2. The last thirty years have seen wage repression in the lower ranks of the economy and enormous salary inflation in an elite class that relies for the most part on income from speculation on asset values (Harvey, *Enigma* 29).

3. Comaroff and Comaroff, *Theory*; see also Makhulu, Buggenhagen, and Jackson; Connell.

4. E.g., Standing; Harvey, *Condition* and *Brief History*; cf. Berardi; Papadopoulos, Stephenson, and Tsianos.

5. The first decade of the twenty-first century has been marked by economic growth while unemployment has been largely unaffected. Among the economically active population in South Africa, the unemployment rate in 2009 was twenty-three percent generally and closer to twenty-seven percent for black South Africans specifically (Barchiesi 5).

6. One need only consider the long-standing and vexed question of hawking (street vending) in South Africa, which was construed first as a blight on the city and then, after the democratic transition, as a source of revenue for struggling municipalities.

7. Comaroff and Comaroff, "Madman" and *Dialectics*.

8. What follows is largely drawn from Bond's wonderfully comprehensive account, "A Half-Century of Competing Political Economic Traditions in South Africa."

9. Migrant labor defined a relation between rural and urban areas; it also mediated the political relation between metropolitan South Africa and its peripheral reserves, which became outposts of indirect rule—incorporated less through governance than through the labor market (Mamdani).

10. Makhulu, "Search" 44; see also Arendt; Mbembe.

11. The new African National Congress government agreed to repay $25 billion in inherited apartheid-era foreign debt. Aligning itself with the Washington Consensus's policies of fiscal discipline, deregulation, and trade liberalization, the new government went further in agreeing to tariff and trade regulations that disadvantaged South Africa while taking on $850 million in loans from the International Monetary Fund.

12. Davis has rightly argued that one of the peculiarities of early-twenty-first-century cities is the

disarticulation of employment from processes of urbanization even as ever-larger populations resettle there.

13. Ashman, Fine, and Newman 186.

14. Significant drops in the unemployment rate since 2003, when unemployment was almost forty percent, are difficult to assess because government statistics account only for those still looking for work ("Quarterly Labour Force Survey").

15. See also Patton; cf. Fine and Rustomjee. I am grateful for the work of the University of North Carolina, Chapel Hill, Money Group—specifically, for the group's recent focus on critical-value studies and for its efforts in thinking "conjuncturally" about the most effective and prescient analytic work that could characterize the modalities and mechanisms of capital formation in the early twenty-first century.

16. My thanks go to Carolyn Hardin for her extraordinary paper "Securities Proliferation and Value Capture in Financial Capitalism."

17. Simone; Roitman, "Politics."

18. The Convention for a Democratic South Africa met first in December 1991 and, after talks foundered, resumed in March 1993. The 1994 elections were the culmination of bilateral talks in which the National Party and the African National Congress agreed to compromises relating to constitutional guidelines for a multiparty, multiracial system.

19. The description of "roasting human flesh" refers to the brutal act of "necklacing" practiced during the struggle to end apartheid, thought to have been a practice of the Rhodesian security forces adopted by "people's courts." Several hundred such executions were documented in South Africa by the Truth and Reconciliation Commission (654–58; see also Cole 91–120).

20. Even American commentators have found themselves arguing that financialization is a consequence, not a cause, of volatility. A recent *New York Times* editorial has argued that inequality should be regarded as a symptom of speculation: "Extreme inequality is the hallmark of a dysfunctional economy, dominated by a financial sector that is driven as much by speculation, gouging and government backing as by productive investment—a truth that is now only beginning to reveal itself in the context of the US Occupy Wall Street Movement and which reverses prior assumptions that inequality drove speculation as the natural impulse to gamble in the face of limited opportunities for profit" ("Protestors").

21. Bryant; Gibson; Ballard, Habib, and Valodia; Oldfield and Stokke; Pithouse; Sinwell.

22. Roubini and Mihm; Stiglitz; Foster and Magdoff.

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Hannah Arendt, the Jews, and the Labor of Superfluity

DORIAN BELL

PERPLEXITY HAS OFTEN GREETED HANNAH ARENDT'S DECISION TO place an extended historical reflection on anti-Semitism at the beginning of *The Origins of Totalitarianism*, her doleful 1951 postmortem chronicling Europe's twentieth-century descent into the abyss. Seyla Benhabib proposes that to "appreciate the unity of the work as Arendt herself intended it to be read" (64), one must begin not with part 1 ("Antisemitism") but rather with the chapter in part 3 ("Totalitarianism") about the extermination and concentration camps. Another of Arendt's best commentators, Margaret Canovan, observes that Arendt's arrangement is "not a very helpful one" because, among other reasons, Arendt's discussion of anti-Semitism deploys key concepts like "imperialism" whose particular meanings to Arendt are only later defined. Canovan chalks up Arendt's organizational decision to "her own initial preoccupation" with anti-Semitism, as well as to "reasons of chronology" (28–29).

But what if the book's preliminary foray into the history and nature of anti-Semitism obeys a more necessary logic? The present essay offers that the historical examination of anti-Semitism with which Arendt begins *Origins* serves to defuse, or attempt to defuse, a tension immanent to her conception of the modern European state. This tension threatens to unsettle the deep, binary narrative that structures much of Arendt's analysis in *Origins*: the battle between the modern state and the various modes of rampant "superfluity" that overwhelmed it. Arendt locates the sources of superfluity elsewhere than in the state, diverting superfluity to the account of various phenomena, like capital and imperialism, that she understands to have infected the state from without. Yet, as I want to propose, Arendt's theoretical and historical frames also inadvertently sug-

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gest the state's inherent tendency to generate the dreaded superfluity from within. I will locate the aporetic kernel of this tendency in Arendt's later, idiosyncratic distinction between the categories of labor and work, which joins a fissure in her political thought already evident in *Origins*. The fissure snakes through the theme of superfluity that animates *Origins* and of which Arendt makes the Jewish experience a privileged signifier. This latter gesture continues to earn Arendt accusations of insensitivity toward the Jewish people. But it is better understood, I argue, as an anxious tactic on her part for exorcising a constitutive paradox from her notion of the state.

Charting this fault line in *Origins* begins with understanding how for Arendt the modern state, by effecting the political intercourse for which she valorizes it, expanded the man-made "world" that "relates and separates men at the same time" (*Human Condition* 52). In the state, the binding medium of relation and separation furnished the interstitial condition for a delicate political balance gathering singular citizens together without collapsing them into the undifferentiated masses of nation and society against which Arendt warns. She understands that balance to possess an ontology apart from the medium supporting it, insofar as the balance takes shape in the shifting, back-and-forth interactions among its participating elements. The medium, though, possesses an ontology as well. It is no mere vacuum. Historically speaking, it has needed constitution by something or someone—something or someone, moreover, irreducible to the state.

This partner to the state, Arendt submits, was the Jews. What Arendt calls the modern state's "claim to be above all classes" (*Origins* 17), by virtue of the local social isolation it entailed, made the state financially reliant on Jewish allies that—because of their own social isolation—could in the eighteenth and nineteenth centuries align themselves with emerging states without betraying any class interests. One easily enough appreciates Arendt's point about the precariousness of that role. Functioning as an included exclusion in a system dependent on them only to the extent that they existed apart, the Jews were vulnerable, in Arendt's account, to outright exclusion once the state abandoned its class neutrality and made common cause with the bourgeoisie.

Hence, too, Arendt continues, were Jews among the first displaced by the new capitalist imperial order. I will refer to this posited imperial superfluity of the Jews as Arendt's "displacement thesis" to distinguish it from her more celebrated "boomerang thesis," so-called because Arendt suggests that a bureaucratically administered racism honed in the nineteenth- and early-twentieth-century imperial periphery produced "boomerang effects" on the European continent (*Origins* 223)—including the Nazi disaster that forced her to leave Germany for France in 1933, then France for the United States in 1941 as she fled the horror that eventually claimed six million of her fellow Jews. Searching, as she wrote *Origins* in the late 1940s, to explain the totalitarian tragedy that had engulfed Europe, Arendt seized on, among other factors, the Scramble for Africa and the role she felt it had played in unleashing the hitherto latent potential for racism to destroy the European body politic.

Arendt's metonymic narrative of a European racism fastening sequentially on one victim after another dovetails with *Origins*'s dominant metaphor and conceit of superfluity. Arendt postulates a new category of superfluous man jarred loose by the nineteenth-century dislocations of capital and empire, a category as emergent in the superfluous European masses consigned to the imperial periphery as in the colonized masses relegated by racism to the margins of human endeavor. All this reaches its culminating expression in the absolute superfluity of concentration camp victims, rendered infinitely expendable because, as Arendt puts it, they have been banished "from the human

world altogether" (*Origins* 444). Surging forth from Europe, then gaining potency in Africa before returning to the continent with a vengeance, superfluity provides Arendt with a conceptual pivot around which to portray the Jews as the final and arguably most quintessential victims of empire.

But this lasting boomerang imagery has tended to obscure that, for Arendt, European Jews were not just the final repository of the superfluity set in motion by imperialism; they were also among the first. With the late-nineteenth-century rise of empire, Arendt argues, Europe's ascendant bourgeoisie saw its first opportunity to profit from state enterprise. The resultant flow of bourgeois capital into the imperial project dislodged the Jews from their traditional, privileged role as bankers to the state. Arendt's conclusion about the outcome is profound: Jewish wealth no longer explainable as the consequence of a tangible and potentially justifiable financial service rendered to nation-states, the Jew could now be portrayed more convincingly than ever as the social parasite par excellence. Arendt, in other words, credits the rise of empire with the late-nineteenth-century emergence of a modern anti-Semitism that, by categorizing the Jews en masse as socially superfluous, prefigured a twentieth-century totalitarian exterminationism radically intent on demonstrating the Jews' corresponding expendability.

What Arendt's displacement thesis elides, however, is that the Jews had already been primed for such a superfluity by the state. As capitalist Europe both produced and required, in empire, something in excess of itself, so the state produced and required the Jews as that which necessarily exceeded it. Put simply, the problem of superfluity was not limited to capitalist enterprise. It was also endemic to the state. The superfluity of the Jews, before Arendt identifies in it an early consequence of empire, is an unavowed superfluity always already essential to the precarious interstitial balance struck by even the comparatively benign preimperial state—a balance so precarious, in fact, that it represents no balance at all, given its innate and perpetual reliance on that which escapes it. Arendt's relative idealization of a postfeudal, class-neutral preimperial state represses this crucial detail. By blaming anti-Semitism on the superfluity to which empire relegated the Jews, the displacement thesis diverts attention from the state's own prior implication not only in Jewish superfluity but also in the production of superfluity itself.

Origins is structured to defuse this implication. Arendt begins with the Jews in part because, I would argue, they transport superfluity from state to empire. But what, exactly, makes this unavowed superfluity in the state troublesome enough for Arendt to repress and defer it? Here the categories later elaborated in Arendt's magnum opus *The Human Condition* prove illuminating. Let me call particular attention to two, labor and work, and to her unusual distinction between them. Arendt advances that labor, the province of the human being as *animal laborans*, is the toil necessary for the satisfaction of man's biological needs. Because it produces nothing more than life itself and, as Arendt maintains, "leaves nothing behind" (87), it imprisons *animal laborans* in nature's infinitely recurring cyclicality. Work, in contrast, opposes for Arendt a permanent domain of man-made artifice to the ephemerality of natural existence. Through work, *homo faber* builds a world of objects and institutions that gather and yet differentiate men in the way that "a table is located between those who sit around it" (52). This world building structures the public realm by facilitating what she terms an "in-between" where, in speech and action, men reveal themselves to one another as unique. In so doing, they enact the intangible, multiperspectival "web of human relationships" in which Arendt locates the only means for preserving individual life stories, and indeed human plurality itself, from the

undifferentiated oblivion of what the Greeks called *zōē*, or bare animal life (182–83).

Arendt critiques Marx for ignoring the difference between labor and work and for consequently not understanding that the society of laborers he foresaw dangerously replaced plural individuals with "worldless specimens of the species mankind" (118). Critics have in turn contested Arendt's distinction of labor from work and some of the conclusions to which it leads her. More than one commentator argues that Arendt misreads Marx by failing to account for, among other things, the similar distinction that Marx himself draws between alienated and unalienated labor.[1] Feminist political theorists have also expressed consternation that Arendt's definition of labor extends to private household tasks typically performed by women, like cooking, cleaning, and child rearing, which Arendt excludes ipso facto from the public realm of the world and political engagement. This has led to a number of thoughtful reflections on Arendt's implicit gendering of the divisions she advances—between private and public, labor and work, social and political—as well as on the permeability of these divisions themselves. So, for instance, does Seyla Benhabib compellingly maintain that raising children is a world-shaping activity without which no individuals could grow to occupy the public realm (137).[2]

Arendt, however, seems preoccupied with minimizing any overlap between biology and world. One such potential overlap exists in the fact that labor, and not just work, attends the endeavor of world building. Arendt allows for the importance of labor in staving off the encroachment by nature on the world of permanent objects and institutions:

> Equally bound up with the recurring cycles of natural movements, but not quite so urgently imposed upon man by "the condition of human life" itself, is the second task of laboring—its constant, unending fight against the processes of growth and decay through which nature forever invades the human artifice, threatening the durability of the world and its fitness for human use.

But despite conceding the close alignment of this "second task of laboring" with world building, Arendt is careful to reiterate the basic nonproductivity of the task, which, like all labor in her definition, leaves nothing behind:

> The protection and preservation of the world against natural processes are among the toils which need the monotonous performance of daily repeated chores. This laboring fight, as distinguished from the essentially peaceful fulfilment in which labor obeys the orders of immediate bodily needs, although it may be even less "productive" than man's direct metabolism with nature, has a much closer connection with the world, which it defends against nature. (100–01)

The feminist poet and thinker Adrienne Rich likens this repeated maintenance to the "million tiny stitches" of women's household toil and stresses its importance as "world-protection, world-preservation, world-repair" (205). Arendt, in contrast, hastens to emphasize the gulf separating the labor of maintenance and preservation from actual participation in the world. However Herculean that labor may seem, "the daily fight in which the human body is engaged to keep the world clean and prevent its decay bears little resemblance to heroic deeds"; Arendt manifestly reserves heroism for the public action and speech that produce the "shining brightness we once called glory" (101, 180).

One detects a twinge of anxiety in the vigorousness with which Arendt polices the line between the world and the monotonous upkeep it demands. What accounts for this raising of the stakes, evident already in her tonal shift between a labor of self-sustenance that produces "peaceful fulfilment" and a labor of preservation that promises only an "unending

fight"? Is the basic struggle for sustenance really less violent than the labor of maintenance? One answer rests in the more obviously thankless, Sisyphean quality of the maintenance labor she describes: scrubbing floors bears none of the tangible fruit of labor in the fields. Another answer rests in the importance of the effort. Without it the world would crumble, an outcome in many ways worse for Arendt than death from lack of sustenance because man would regress back among the animals. But herein lies a complication. The further man rises in the public world above the cyclical transience of biological life, the more labor he creates for *animal laborans* within the same natural cyclicality governing the maintenance now required. Silhouetted against the "shining brightness" of political action and speech it enables, the man-made world casts a nettlesome shadow indeed.

Arendt indirectly addresses this dilemma by clarifying that while public, political life and private, biological life should remain distinct, they are not mutually exclusive. In the Greek *polis*, she observes, a minority of citizens were freed by the labor of slaves to pursue the *bios politikos*. Unencumbered by the private, day-to-day burden of physical sustenance, citizens could circulate in the public world of their fellow citizens, where they claimed their political equality in deeds and words. So radical a division of roles came at a tremendous price, however. Slaves found themselves condemned to the "shadowy kind of existence" reserved for those who, consumed wholly by the recurring toils of *animal laborans*, could not participate in the common sphere (50). Citizens, for their part, suffered alienation from the "vitality" achieved in labor and essential in its own way to the human experience; total freedom from necessity yielded a "lifeless life" too far removed from "real life" and its biological enjoyments (120). Arendt never offers what a more balanced combination of public and private lives might resemble, but it seems reasonable to infer that she envisions a civilization composed entirely of public equals in which labor is more evenly distributed. Everyone, ideally, would partake at least to some extent in the biological satisfactions of *animal laborans* and the fully realized humanity of public man. The unending maintenance labor generated by world building thus poses no insuperable contradiction, as long as it falls to emancipated men electing to maintain and preserve the common world whose liberating potential they simultaneously enjoy.

What Arendt does not account for is what I call the problem of beginnings, which relates to the conditions necessary for the emergence of a public realm. Modernity, with its emphasis on individual freedom and equality, had emancipated the laboring classes from slavery. In this fashion, mankind had moved closer to Arendt's ideal that no man exclusively inhabit either the private necessity of *zōē* or the public realm of *bios*. But civilization was also moving dangerously further, Arendt contends, from the classical distinction between the two. Consumer society had replaced the public realm with the mass organization of biological needs, ignoring the ancients' strict separation of household and civic enterprises by reducing public life to a sort of collective housekeeping (33). Still, modernity at least retained the potential for such a differentiation. The preimperial modern state rendered by Arendt in *Origins* evokes the classical separation by standing over and against disparate private economic interests to produce a common ground. In Arendt's telling, of course, the moment proved inherently fleeting. The rise of empire and capital aside, the modern conflation of state with nation quickly rendered the mode of this commonality, namely citizenship, an accident of national birth and belonging—an accident that clashed with Arendt's more active conception of an equality seized rather than given and that ominously excluded from the community of rights anyone unfortunate enough to lack citizenship.[3]

Yet the state, as I have maintained, required no help in producing a difficulty of its own, and here it starts to become clearer why. Arendt offers that the state's elevation "above all classes" necessitated financial autonomy, an autonomy achieved in its partnership with the Jews. Political equality for citizens of the Greek *polis* had presupposed a freedom from necessity achieved by private mastery over slaves in the household. Thus, too, I would add, did the modern equality guaranteed by the state presuppose such a freedom—though not of citizens. Now it was the institution of publicness itself, rather than individual participants, that obtained the necessary autonomy. But a similarity persisted. That which had made citizenry in the *polis* possible—the all-consuming private labor of slaves—relegated the same laborers, by definition, to a "shadowy kind of existence" outside the public realm. Likewise did the Jews' pivotal contribution to the state constitute a special ostracism. To be sure, Jews were rewarded with citizenship. We have seen, though, that the condition of this inclusion in the public realm was their continued social exclusion, since the state courted the Jews precisely for their detachment from class society. Aligned as they were with the state, the Jews more resembled a structural feature of the common world than full-fledged participants inside it. If the state gathered and separated citizens "as a table is located between those who sit around it," so did, by extension, the Jews who made the state possible. Others might sit around the table, but the Jews *were* the table.

This, then, is Arendt's problem of beginnings, in which the disruption hinted by maintenance labor intensifies. Arendt obviously condemns slavery, and she bemoans the ironies of Jewish emancipation. Yet never does she offer conditions of emergence for a public realm that did not or would not create a caste of shadow men. Unjust as slavery was, slaves had made possible, made thinkable even, the *bios politikos* that Arendt celebrates; without them, one gets the impression from Arendt, man might never have made the Promethean leap from his enthrallment by the bare life of *zōē*. And these shadow men never seem entirely to go away. The more they are integrated into the world, in fact, the further they advance the shadow zone between world and *zōē* already evidenced in maintenance labor's constant fight to preserve the world from reclamation by nature. It is tolerable to Arendt that the world generate maintenance labor in continuous proportion to its existence, as long as the labor does not fall exclusively to a permanent underclass of *animal laborans* denied participation in the world. Even in the unjust conditions of the *polis*, the world as proud locus of the public, permanent realm remains separate from the world as the site—along its permanently fraying edges—of daily maintenance efforts where slaves toil in the murky zone between nature and man-made artifice. But what to make of Jewish service to modern states, wherein a key facet of the common world actually consisted of shadow men at once radically indissociable from that world and alienated from it? The binding medium that for Arendt relates and separates men furnishes the backdrop against which the "in-between" of the public realm can flourish. The medium does not, however, constitute that in-between, any more than the table constitutes the interaction of those seated around it. This is justifiable enough if one equates the binding medium with the inanimate objects, artworks, and institutions that Arendt envisions when she discusses the man-made world built by work. The problem arises when men become the medium.

The difficulty reappears in the European "comity of nations" dependent, for Arendt, on a neutral Jewish interstitiality grounding and facilitating exchanges among participating nation-states. She maintains that even after the importance of Jewish state finance waned at the national level, Jews retained their state relevance at the European level as a "non-

national" diplomatic element useful for negotiating treaties and disseminating news. Arendt credits these "good Europeans"—the expression is Nietzsche's—with having sustained a delicate European political order predicated on mutual national respect and common belonging. She understands that order to have dissolved, though, when the imperial directive of limitless expansion infected continental mentalities and undermined the very premise of European plurality (*Origins* 15, 21, 23). Yet the frailty of the order would seem to lie not just in its vulnerability to the imperial belligerence of individual members. It was a strange and tenuous thing, after all, for the comity of nations to depend on Jewish intermediaries existentially removed from the very in-between they facilitated.[4] Arendt writes unforgettably about the "worldlessness" of a persecuted people who, in their age-old quest for survival, had turned inward and become "unburdened by care for the world" (*Men* 13–14). But that worldlessness had made the world possible.

The resulting contradiction is plain to see. If in its supposed plurality the comity of nations guarded against the monolithic, biological existence that Arendt detested, it no less required a class of men engaged in just such a worldless existence. Arendt never takes up the paradox, though, because it indexes an aporia in her thought. She attributes to Marx a Hebraic fixation on labor's reproductive fertility—its potential for generating a surplus—that distracted him from the biological transience of this surplus and from the capacity of work to combat such ephemerality by building a lasting world (*Human Condition* 88, 106). And yet Arendt's countertheory reintroduces something of that Hebraic surfeit in the Jews whose biological, inward-oriented concern with survival and reproduction simultaneously enabled, coincided with, and exceeded the political world of the state. How to distinguish, in such an odd confluence, between *zōē* and *bios*, between the fruits of labor and the fruits of work?

Arendt's manner of evading the question explains some of the opprobrium attracted by her thinking about Jews. Likening historical Jewish "worldlessness" to a species of "barbarism,"[5] she sees prefigured in Jewish life the radical expulsion from the human world that European Jewry would experience in the camps. Along with her controversial remarks in *Eichmann in Jerusalem* about cooperation by the *Judenräte* ("Jewish councils") with the Nazis, this kind of analysis has evoked perennial accusations that Arendt meant to "blame the victim."[6] But my point is that her assignation of blame, such as it is, proves a red herring caused by the deferral for which the Jews simply provide Arendt with a vessel. By tracing a progression from traditional Jewish "worldlessness" to the superfluity into which the Jews were cast by empire and finally to the general superfluity of a totalitarianism that renders all men disposable, Arendt equates the devastations of modernity with the steady advance of a ravaging superfluity wrought by capital. As I have been arguing, however, the deeper problem of Jewish worldlessness for Arendt is not that Jews had turned away from, or been turned away by, the world. Rather, it is that they figured the paradoxical indispensability of worldlessness to the world, with all the implied category-collapsing consequences.

This worldlessness in the world, this excess haunting the system, is the superfluity reassigned by Arendt in *Origins* from the state to empire. The reassignment is accompanied and facilitated by the imperially induced Jewish superfluity that Arendt cites in explanation of modern anti-Semitism. Though Arendt would prefer to think of the specter of superfluity as a perversion introduced by capital and imperialism, it turns out to be endemic to world building. The lengths to which Arendt goes to contain that fact reflect the extent of the problem it poses for her political philosophy. I have tried to discuss one such tactic of hers: the deferral achieved in transforming, through the displacement thesis, the Jews

from a constitutive superfluity of the state into one of the many superfluities produced by capitalist imperialism. Beyond just conveniently funneling that superfluity away from the state, empire funnels it away from Europe altogether. Following Lenin, J. A. Hobson, and Rosa Luxemburg, Arendt understood empire in part as the radiation abroad of superfluous capital and labor (*Origins* 148n45). But it is important as well to appreciate the conceptual labor accomplished in *Origins* by superfluity itself. Indeed, one might locate in this conceptual labor an iteration of the vexed labor of maintenance, as Arendt's narrative ever keeps at bay an entropic disruption, superfluity, generated in inevitable proportion to the European state's world-building activity. The shadow Jews of the state become the shadow men of empire, a category that for Arendt includes all manner of so-called superfluous men—from European Jew to colonized African—and that leaves conveniently intact the exceptionalist political promise of a Europe in which, for all her postwar disillusionment, Arendt never quite stopped believing.

Notes

I would like to thank Maurice Samuels for his helpful feedback on an earlier version of this essay.

1. Bakan; Parekh. For more forgiving readings of Arendt's engagement with Marx, see Canovan 63–98 and Ring.

2. For other feminist readings of Arendt along these lines, see Dietz, "Feminist Receptions" and "Hannah Arendt"; Pitkin, "Conformism," "Justice," and *Attack* 145–76; and Rich 203–14.

3. Arendt identifies a "secret conflict between state and nation" inaugurated when modern nation-states like France grounded the legitimacy of human rights in the principle of national sovereignty. This subsumption of universal justice under particular belonging caused the "perversion of the state into an instrument of the nation" by making human rights conditional on citizenship (*Origins* 230–31); woe to anyone who, like European Jews in the twentieth century, is stateless.

4. European Jewish cohesion conversely depended, in Arendt's estimation, a bit too precariously on a comity of nations already eroding by the end of the nineteenth century. "This breakdown of European solidarity," she observes bitterly, "was at once reflected in the breakdown of Jewish solidarity all over Europe. When the persecution of German Jews began, Jews of other European countries discovered that German Jews constituted an exception whose fate could bear no resemblance to their own" (*Origins* 22). Rather than interrogating the inherent tenuousness of the arrangement, however, Arendt consistently finds reasons for its implosion elsewhere (imperialism, anti-Semitism, totalitarianism, etc.).

5. Arendt writes in *Men in Dark Times* that in the case of the Jews "we can speak of real worldlessness. And worldlessness, alas, is always a form of barbarism" (13).

6. I take the phrase from the title of an article by Bernard Wasserstein in the *Times Literary Supplement*, the most significant recent volley in the ongoing accusation that Arendt lacked "love of the Jewish people," as Gershom Scholem famously put it in a letter to Arendt following the publication of *Eichmann in Jerusalem* (241). For a measured account of the Eichmann controversy, see Young-Bruehl 347–78.

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On a Horse

CAROLYN STEEDMAN

LABOR WAS AN ANALYTIC CATEGORY IN THE LONG ENGLISH EIGHTEENTH century, but was work equally so? Is there any point in discovering a difference between the two? Lawyers and high-court judges, philosophers, physiologists, and prelates worked hard at the business of defining labor, over many years. Their formulations provided the legal and conceptual underpinnings of a new form of society born of the era of revolutions (political, philosophical, industrial; American, Atlantic, French). Here was a template for social knowledge in an emerging class society. Society was divided into propertied and propertyless; the propertyless were compelled by material need to put their labor at the disposal of the propertied. The labor of the poor was a country's natural resource, like its soil and seas and mines; it fell to the propertied to deploy this resource for the national benefit. British philosophers and physicists analyzed labor as a form of energy, often drawing an analogy between it and another great resource of the nation, its horses. Working men and women and horses were bound together in the deep structure of political thinking about labor and the social order. For eighteenth-century theorists, legislators, and farmers, the horse was the immanent measure of labor power and labor time. A horse was a measure of labor itself. There were perhaps a million horses in England and Wales in the late eighteenth century, about half of them workhorses in farming. The contribution of their dung to cereal-crop yield is attested to by economic and agricultural historians (Wrigley, *Continuity* 35–46; Gerhold; Turner). Horses were one reason the nation was, by and large, able to feed an increased population out of its own natural resources and sources of labor power, unlike other European countries in the period 1660–1820 (Wrigley, *Poverty* 44–67). The importance

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of the horse to agricultural productivity seems assured, though some contemporary economists, in the face of harvest failures in the 1790s and ongoing crises of dearth, complained of too many horses and of the vast amount of grain and labor spent in foddering and caring for them (Crafts; Brooke 1–34).

The energy output of a human being per unit of caloric intake is close to that of a horse. Though the calorie was not available as a unit of measurement until the 1820s (Cottrell vii–viii; Hargrove), human beings and horses were compared in the eighteenth century by means of first Newtonian mechanics and then modern physiology and chemistry. A "man of ordinary strength," the contemporary unit for calculating work output, was defined in relation to the horse: "the strength of one good horse is equal to that of five men . . . and he will carry from 240lb to 270lb"; "a man can draw but about 70 or 80lb horizontally, for he can but apply half his weight" (Emerson 177; see also Middleton; Anderson; Ferguson). This knowledge was widely available, disseminated through dictionaries and encyclopedias and by the agricultural societies of England.

By the later eighteenth century, labor was conceptualized not only as "the number of industrious poor" but also as a constitutive activity that made persons and psychologies (Dean 18–34, 48–50). Poor men and women were embodied labor. They had to have energy. It was in the interest of all employers that their work should "be done with effect and celerity: and that cannot be, unless the labourer is well fed, and otherwise found with such necessaries of animal life, according to its habitudes, as may keep the body in full force, and the mind gay and cheerful" (Burke 10). Consideration of laboring bodies in mechanics, physiology, and chemistry added a psychology of labor to the input-output equation. Discussion of slave labor in the abolitionist debates of the 1770s and 1780s accessed the same science. Abolitionists dwelled on the slave's misery of mind and sense of hopelessness. William Godwin called this state of mind "depression." He believed that an English domestic servant was as likely to experience it as a Sugar Islands chattel slave. Workers had to be in good spirits. If they were depressed, they would not work well. Framing this thinking was an ancient biblical proposition, understood as the foundation of the poor laws, of all law regulating labor from the medieval period onward, and—some said—of the common law itself: that "if any would not work, neither should he eat" (*Holy Bible*, 2 Thess. 3.10). In what was a common educational experience, every child in the society was meant to repeat at least once that "my duty . . . is to learn and labour and truly to get my own living" (Church; see also Steedman, *Master* 110–30). This was old social theory, as well as ancient religious prescription. The connection between working and eating was firmly established by the Author of Nature as well as by historical precedent, John Micklebourgh wrote in *The Great Duty of Labour and Work* (1751). The rich and the poor obeyed the injunction differently: the rich "must sometimes have recourse to Abstinence, which is a voluntary fasting, or to exercise, which is but voluntary labour, for their health's sake"; but the poor fulfilled their duty "through their necessities" (15).

Did the little children of baronets and dukes lisp the great duty of labor? There were many advice books for eighteenth-century parents and teachers telling how to proceed with the Book of Common Prayer. The foundation of all teaching and learning was the catechism, wrote one Yorkshire clergyman in his diary: "Children should begin as soon as they are able to learn [it] . . . and go on by degrees 'till They can say it perfectly by Heart, & They are to continue to be instructed in it . . . till They do understand it so well as to be fit to receive ye Sacrament of ye Lds Supper at 16 or 17 years of Age" (Murgatroyd 82). He had handbooks for teaching the catechism,

such as Thomas Adam's *Practical Lectures on the Church Catechism* and Peter Newcome's *A Catechetical Course of Sermons for the Whole Year*, but the guides were silent on what to tell elite children about the duty of labor. Perhaps the account of "labour" as a duty specific to "that state of life, unto which it shall please God to call me" was advice enough (Church). Some guides to teaching poor children emphasized social difference by breaking the instruction down into component parts:

> *Q.* What are you to learn and labour for?
> *A.* To get mine own living.
> *Q.* In what Manner are you to get your own Living?
> *A.* Truly.
> *Q.* What are you to do in that state of Life, to which it shall please God to call you?
> *A.* My own Duty.
>
> (*Short and Famililir Explanation* 21)

Micklebourgh's title—*The Great Duty of Labour and Work*—suggests the limitations of pursuing a linguistic distinction between *work* and *labour*. *Labour* was a collective noun, to describe a man or a woman like "a beast of burden or a mere factor of production." "Labour" was to live "rather for the benefit of others" than for its own enjoyment (Kennedy 61–78). Micklebourgh's thesis was about the duty of laborers and the duty to labor, imposed by God and promulgated by law. Indeed, the law averted some of the problems of universality raised by the catechism, or so one late-eighteenth-century legal commentator told employers: "in strictness every body ought to transact his own affairs [but] by the favour and indulgences of the law . . . he can delegate the power of acting for him to another" (Bird 6). This was the political philosophy of John Locke, reformulated for modern commercial society. In his *Two Treatises of Government* (1689), Locke wrote about a servant's labor. By "servant" he meant any man or woman, including domestic servants, who had contracted to work for another and to whom the employer had transferred some of his own energies and capacities. In the treatises, the worker was closely aligned to Locke's (figurative) horse, which also enacted the master's labor. "The grass my horse has bit, the turfs my servant has cut . . . become my property," wrote Locke. "The labour that was mine removing them out of the common state they were in, has fixed my property in them" (129; see also Steinfeld 18–21, 85–86, 102, 105). The servant's labor was Locke's labor, for the master had contracted for it. This was how property was made, by any employer, including John Locke. The labor of the servant and the horse substituted for, or enacted, that of the employer-owner and produced his property and profit.

But work? *Work* was of a different order of vocabulary and thinking, though it was often used as a synonym for *labour*. In Micklebourgh's tract, the most frequent use of *work* is in the pairing of nouns *work and labour*, followed by its use as a verb. When *labour* appears on its own, it is usually in a quotation of the biblical texts on which Micklebourgh founded his arguments; his book was, after all, the printed version of a sermon based on 2 Thessalonians 3.10. *Labour*, then, always retained its connections with abstract high theory—political, religious, and social. To determine how (and if) work was an analytic category in the everyday life of the English eighteenth century, I shall consider the everyday use of the word by looking at two examples from the sea of account books, journals, and related writing that flood the county record offices of England: the personal writings of an educated daughter of the provincial, professional bourgeoisie and those of a workingman, a Midlands stocking maker. Their patient, daily detailing of money earned and spent, the reckoning up of their accounts, and their startling reflections on how they lived their lives suggest that theory construction was not solely the province of a society's designated thinkers (political philosophers and

the like) but was also an activity belonging to the everyday world of labor and work.

Every payment that Frances Hamilton (1742–1802) made for indoor and outdoor labor was recorded in the twenty account books and diaries she kept during the last decades of the eighteenth century. She was a gentleman's daughter. Her father had been a Taunton (Somerset) attorney, her husband a Bath medical man. As a widow she returned home to her family's small estate and farmed its sixty acres until her death. Had she been a man, she would have been called a gentleman farmer. Her daybooks show the permeability of boundaries between types of worker and types of work in late-eighteenth-century England. Her livelihood was sustained by a small number of permanent workers: a husbandry servant on an annual hiring, one or two maids in the house, sometimes a manservant, and a boy or two inside and out—poor children apprenticed to her by the parish of Bishops Lydeard. Her domestic-labor force was supplemented by up to a dozen casual workers. The farm laborers who worked for her throughout the year were not casual in the same way as the washers, scrubbers, sweepers, and needlewomen she bought in and paid by the day or hour. The farm laborers worked more regularly, their tasks allocated by the day or the week. Hamilton recorded payments to them as they were made: every two days or at the week's end. In 1796 John Mere worked on the farm throughout the year, at a shilling a day. She paid him for 114 days' labor (reckoning up all the quarter and half days) and for one job by the piece, for which he charged eight shillings and six pence. Bet Mere—likely John's wife—was paid eight shillings and six pence for work on the wheat crop in June, and then, at the rate of six pence a day, she worked for Hamilton for a further 57½ days that year.

To give orders to these men and women and to pay them, Hamilton had to know a great deal about the work they did. Departing for a month's holiday in January 1788, she left her account book in the hands of the maid who could read and write. It contained several pages of "Directions in my absence," including these:

> Meer to go to Taunton for coal and take the Coal Book & have the last he brought wrote down in the Book. . . . Tho. to drive the wood into the Court & pile it away & Cut up the rest of it. . . . Drive in some coal Ashes upon the rasbery plants & place abroad the dung when the weather admits of it. . . . To remember to put some Coal Ashes on the Raspberry plants in the little garden. . . . To throw out the pigg Stye. . . .

The cold must be kept "out of the Window of the Myrtle House [conservatory] putting a little Straw—but not to hinder the Sun." One of the boys was "to remember in severe weather to put something into the mouth of the Beebut." When rain prevented outdoor work, he was "[t]o wash the bottles," and he could "thoroughly clean the Stable on a wet day—and clean the tacking." The other apprentice's instruction in husbandry work was to be continued by John Mere: "Meer to put the Cattle into the Turnip field & Edward to drive them up & down, & Meer to observe that he drives them properly." Edward could fill spare moments by stone picking—"when the weather admits of it: And to make a heap so that I may see how many he picks up." If it came to lambing, the more advanced apprentice was to be taught what to do: "Meer & Thos to take care of the Ewes observe when they have lamb." These instructions—there were many pages of them—were to maintain a household and farm enterprise during a month's absence of its mistress. She handed over her account book to the workers and left for Wells. The workers' labor was increased by the task of responding to the instructions in writing. It is not clear whether they had been asked to do this, but they wrote an entry every day reporting what had been done—for instance, on 25 January "the yow [was] brought to Lambs." The day before Hamilton returned home, one

of the boys finally got round to "[c]lean[ing] Coart" ("Farm and General Diary").

Having come home to three months of intense reading on slavery and abolition—books borrowed from the Taunton Book Society—Hamilton lifted her eyes from the page one June day to observe "John Meer from 6 to 8 o'clock attending the Cattle. Then he took the Stones from under the Lime Trees & put them down again a little higher up: this is literally true." There were many run-ins with Mere: he had done "a very bad job for one day and 2 hours" spreading coal ashes; "Meer went and tacked the horses and got into the field at 7 o'clock to work—*a very great shame* not to be at work sooner"; "Meer in the higher orchard. He was very angry that I sent up and did not find him there." Things reached an unprecedented pitch in 1795 when "Jno Mere insolently left my service, because I told him to go up for saw-dust and chips—The Saw dust I wanted to have dry—the chips ought to be brought home" (Allen 265). But she had taken him back by January 1796, setting him to work with her manservant to repair one of the farm hedges.

Hamilton was exasperated with her worker because she knew what he was doing and that he was wasting his—or rather her—time. Like many an eighteenth-century employer, when discussing chores she often used the truncated diary style in which pronouns are abandoned or restricted to the first person plural, so that maid merges with mistress. Amanda Vickery has remarked that we cannot be certain if Elizabeth Shackleton, a gentleman's daughter, ever washed the china with her servant, putting on a pinny and getting her hands wet, even as she wrote, "[W]e washed the china in the closet" (*Gentleman's Daughter* 146–47). When pronouns are missing, it is impossible to figure out who did what work. This convention of writing inadvertently supported the legal fiction that master and man, mistress and maid, were one person. And the presence of a pronoun could efface a worker present. "I carried 7 more loads of Hay from the Clay Pit Close," William Cole recorded in July 1766, though there was clearly "help" present, driving the cart and forking the hay (Stokes 71). In a typical formulation, Frances Hamilton wrote, "[M]ade hedge. I had company," meaning that someone else, one of her workers, made a hedge and she had company to dine ("Farm Diary," DD/FS 5/2).

We cannot tell if Hamilton herself ever manured the raspberry bushes with coal ash, though one entry in her twenty years' worth of writing suggests that she may have done so. On 15 October 1794 she wrote, "In the garden I worked hard" ("Farm Diary," DD/FS 5/2). I believe that she did work in her garden here (and possibly on many other occasions), that she put on a pair of stout shoes, kirtled her skirts, did some early autumn tidying, pruning, and leaf sweeping, and perhaps put in some double hyacinth bulbs as recommended by James Maddock in *The Florist's Directory* (31, 54, 130–31), which she had borrowed from the book society the previous year. She may also have moved the auricula to "their winter habitation" in the myrtle house ("Household and Farm Account Book"). Hamilton mixed her bodily capacities with the earth, bringing forth from it what was hers, by virtue of her labor. In putting down a library book or her pen to take up her spade, Hamilton would have been the perfect encapsulation of the judgment that the high-court judge William Blackstone had recorded in 1781, that property "may with equal Reason be acquired by *mental*, as *bodily* Labour . . . [by] the Exertion of the *animal* Faculties . . . common both to Us and the Brute Creation, in their Nests, Caves &c . . . and the Exertion of the *rational* Powers, by which we are denominated Men" (321–22). Thus was one Lockean moment inscribed: a day spent making property, without the irritating, maddening intermediary of "my Servant" or "my Horse." But in the usual run of things, the workers exercised Hamilton's labor. The products of their labor (wheat, barley,

apples, vegetables, and flowers) belonged to her, because of "the favour and indulgence of the law" in permitting such arrangements and the transfer of energies, strength, and capacity from one person to another.

What did Hamilton understand of a day spent gardening, compared with all the men and women she paid to labor on the same spot? Her dealings with all her workers express the paradox and impossibility of the labor relation, whatever form it takes, the "unfortunate necessity" that it entailed. If employers could do it themselves, they believe, they would do it better, whether it be spreading manure, milking cows, dusting the parlor, or shelling a crab in the kitchen. It was just that there were insurmountable reasons for not doing it themselves, reasons of gender, class, rank, and station—of that state of life unto which it had pleased God to call them. Being gentlemen, or their daughters, means that it has never crossed their minds that they might. And yet—it is their work, because their capacity to labor is being exercised by the worker, so badly, right now.

Hamilton brought much knowledge to bear on her direction of the labor she employed. She had owned guides to the management of a farming life since girlhood (Hamilton, "Estate and Farm Account Book"; Bradley; Bailey; Hayes). She kept up with recent developments in soil chemistry and agricultural improvement through the publications of the West Country Societies for the Encouragement of Agriculture. Innovations in feeding and maintaining labor filled their pages during these years of poor harvests and food shortages (Wells). She thought of herself as a farmer (though she would scarcely have called herself that), reflecting on her abilities in running an agricultural enterprise: "Killed a pig weighed 12 score 16 pounds," she wrote in March 1796 ("General Account Book"). "To my shame be it spoken I had a Man to kill my pigg and suffered Wm & Edward to assist him—*good management*" ("Account Book," DD/FS 5/8; see also Langford). Hamilton gained four shillings and six pence from the sale of the pork at Taunton market, paying the anonymous man six pence for his labor; her apprentices cost her nothing: a profit by the labor of three others of four shillings. She thought about these relations of labor, property, and persons throughout her recorded life. She was widely read in contemporary politics and political theory. She managed the enterprise of her life at the intersection of experience and book knowledge (Steedman, "On Not Writing"). Although she did not use the word *labour*, she was the bourgeois subject interpellated by the socioreligious theory outlined above. Work was something that she paid other people to do for her and that she occasionally undertook herself. She never appears to have "worked" at her needle, which was the archetypal activity of young women in the eighteenth-century novel and lifestyle guide. And in life. That kind of work was done by older women, too, and could incorporate decorative crepe work, chenille work, bead-, shell-, and featherwork (Vickery, *Behind Closed Doors* 241–50, 20–22). In Bishops Lydeard House it was "Huckleburgh Betty Mantua maker" who worked the needle. Betty was bought in on other occasions to do housework for Hamilton (Hamilton, "Account Book," DD/FS 5/7).

Hamilton kept horses for farming and pleasure and paid taxes on them. During the 1797 invasion scare, the cavalry requisitioned them. A year later there were four horses back at Bishops Lydeard House, two for husbandry and two for the hackney carriage (Hamilton, "Estate and Farm Account Book" and "Farm Diary," DD/FS 5/3). She rode a horse; in 1796 she noted, "[M]endg my watch occasioned by being thrown from my Horse" ("Account Book," DD/FS 5/8). Horses are everywhere in her account books, as she pays the turnpike charge, hires one for a trip to Bath, pays many a hostler for the care of them at inns; as a laborer thatches the horsery (stable); and as John Mere hitches one to the cart to take her library books back to Taunton. She never

once contemplated the philosophical Lockean horse, but it carried much of the thinking she did, about labor and her laborers, her workers and their work. In the everyday life of Bishops Lydeard House and its farm, Hamilton and her workers also reenacted the legal part of John Locke's scene in the field, over and over, for she and all her workers had contracted with each other. As Locke had put it, a formally free person, of his or her own will and volition, might "make himself a servant to another by selling him, for a certain time, the service he undertakes to do in exchange for wages he is to receive" (156). All of Hamilton's workers had done this. Labor and work—performed, paid for, conceptualized—may turn out to be part of the legal story of eighteenth-century England: the story of contract.

Some 160 miles away, in the year Frances Hamilton died, a Nottinghamshire workingman was keeping accounts and journals that provide another perspective on what work and labor meant at the turn of the nineteenth century. Joseph Woolley, a framework knitter (stocking maker, or stockinger) in the village of Clifton, kept records of a working life. Six volumes of his diaries survive; there may well have been more. The number of stocking shapes he knitted, the price he received for them, his expenditure on seaming, the oil he purchased for the maintenance of his machine, the candles he bought are the consistent thread of his writing, recorded at the end of every working week. The hundred thousand or so words (and numbers) he inscribed also constitute a detailed account of working-class living, loving, getting, and spending at the beginning of the nineteenth century. Woolley recorded his reading and his drinking; he wrote in detail about friendship and (other people's) sexual relations. His diaries are a fine source of information on sexual behavior and attitudes among poorer people in late-eighteenth-century England—and on one workingman's understanding of himself, as a creature of time, place, and society. He was probably about thirty years old in 1801, renting a knitting frame in the workshop of a small master, when the first extant volume of his diaries opens.

Woolley worked a frame. Frame working was the process that produced a worsted or cotton stocking shape on a knitting loom. Woolley sat—for perhaps fourteen hours a day, perhaps four days a week—at a wooden structure that held needles set for the production of different varieties of stocking. The wooden bench at which he sat was built into the frame. The machine was operated by hand and foot; much of the power came from the movement of his feet on the treadles beneath it (Palmer 11–15; Henson 257–425, 24–35). He worked at what would later be called the respectable end of the trade, producing fully fashioned stocking shapes—the curve of calf and ankle knitted in—which he paid a series of local women to seam before delivery to the hosier. Every week he recorded "seaming and frame rent"; later, when he worked his own frame in his father's house, the entries were for "my bord frame rent and Seaming."

Woolley's type of frame was at the heart of the Luddite disturbances and the large-scale machine breaking that took place in Nottinghamshire around 1810–12. Luddites were not mindless enemies of progress, though some "late twentieth-century critics of culture and apologists for technology misappropriate the term" *Luddite* (Binfield 7). In the Midlands counties, Luddites attempted to put an end to the use of certain types of frame. The wide knitting frame was "obnoxious" to them, because it produced lengths of cheap, shoddy stocking material that had to be cut to shape and then sewn ("cut-ups"). The knitting was loose and the resulting stockings had little elasticity.[1] Nottinghamshire framework knitters had also long negotiated with hosiers over the equally obnoxious practice of employing "colts"—that is, knitters who had not completed the seven-year apprenticeship that they believed was required by law.

In December 1811, public bargaining between Nottinghamshire framework knitters and their employers (much of it conducted in the local press) failed to restore former prices and frame rents. Hundreds of wide frames were destroyed in the following months of crisis, twenty-nine in Clifton and neighboring Ruddington one night in late January 1812. There is no evidence from across the Midlands counties that narrow frames were broken (Thomis; Felkin 234; Binfield 2, 7, 15). Joseph Woolley never worked a wide frame and never produced cut-ups. In 1815, the last year from which his diaries survive, Woolley was still producing fully fashioned work and receiving a reasonable price for it (Woolley). By now he was renting out two frames he had purchased over the years and making money from his kitchen garden and from the home-doctoring business he had gone into in 1813. There is a four-year gap between the journal for 1809 and the one for 1813, so I think it unlikely that we shall ever know if Woolley was a Luddite.

In Woolley's recording of it, work was both something he did and the things produced by his labor. When working for one master, he recorded his earnings weekly with the formula "work come to 2s 4d" (Jan. 1801). In January 1803, when he moved "to work at reeds shop in his Eight and thirty frame," he continued to record his income in this way (Jan. 1803). "Comings in this year for work and other things Comes to £35–4–2½," he wrote in December 1804. In August he had "[s]hifted my frame up home from the Shop at the Lane End I should not have shifted so soon but that rose being with Child I cold not bare to see hir." His dead brother's wife, Rose, was pregnant by a one-eyed, pathetic, and melancholic seducer, Sam Boyer, an ex-soldier and a childhood friend of Woolley's (6 Aug. 1804). Once working his frame at home, Woolley started to record the number of shapes he knitted, their type, and the price received. In the stocking-making business, work was what you produced for someone else and for which you received some kind of wage. In Woolley's idiom, work was also something learned: "in June or may William rue went to nottingham to Learn to work Lace with some person" (July 1803); "this week Gerves reckless Juneor went to Cristephor price to Larn to work in the farm"; and when "thomas morley of barton . . . Came to Cristophor prices to Learn to work in the frame or to be a stocking maker it is said that criss was to Larn him Grates [gratis] because he Sweetharts is daughter ann and it is said he is to marrier hir when he as Larnt So Criss does it to incourage him" (16 Dec. 1803). *Labour* is not in the diaries' vocabulary, though many laborers and much "Labering work" are mentioned.

My intention is not to drive a wedge between the bourgeois employer's theoretical conceptualization of labor and the worker's depthless recording of what his labor produced (stocking shapes and money). We know about Frances Hamilton's access to theory because we have an almost complete list of the books she read and sometimes can even read what she thought about their arguments. Her world worked as political and legal philosophy said it did, her own capacity to labor being embodied in her workers and her horses. As an employer of labor, she took part in the legal arrangement that was said to underpin civil society, when she contracted with a village woman to lift potatoes at six pence a day or paid one shilling for the cleaning out of three necessary houses (privies). Contract mattered to Hamilton in the case of her domestic workers, her outdoor workers, and the local people who arranged to complete particular jobs for her. Domestic servants were hired by the year. If they stayed beyond a year, she contracted with them again when she handed over their annual wage. Domestic service was the second-largest occupational category in eighteenth-century England, after agriculture, and the largest among contract workers. The relationship between employer and domestic worker was so common, its complexities so

everyday, that jokebooks, stage plays, private letters, and the deliberations of a lord chief justice articulated it (Steedman, *Labours Lost*). Hamilton's thinking about work, in theory and in practice, derived not only from books but also from the daily enactment of the labor contract, itemized in her account books.

Joseph Woolley's arrangement with a hosier to produce stockings was different from Hamilton's contract with her workers for their bodies' energy. A hosier gave stockingers yarn in the expectation of buying the finished stockings for resale. The knitter provided the energy to work the frame; he paid for the machine's maintenance, for the lighting he needed, and a commission to the hosier called "frame rent" even if the machine was his own. Stocking makers complained that the prices offered for finished stockings often changed between receipt of the yarn and delivery of the finished articles. They reported to the government the many strategies used by overstocked hosiers to refuse the articles, including "accidentally" damaging the stockings (Great Britain, *Report from the Committee* 23). Legislation making it easier for employers to enforce work agreements had been enacted throughout the eighteenth century (Hay 81–104; Deakin and Wilkinson 62–63). As late as 1860, framework knitters were complaining that this legislation made "a breach of contract a penal offence on the part of the men, but merely a monetary consideration on the part of the masters." There was little point in a worker's having recourse to a magistrate, for then a man would lose "his work altogether" (Great Britain, *Report from the Select Committee on Masters* 37). Half a century before this, Midlands framework knitters believed they possessed their own regulatory system, which was also a form of law, originating in a 1663 charter of incorporation. Many Luddite demands and the negotiations that followed them were for this form of law to be used (Binfield 20–32; Smith clxxix–clxxxiii) or for Parliament to legislate for a legally enforceable list of prices for varieties of hose (Great Britain, *Report from the Select Committee on Framework Knitters Petition* 16).

The law mattered to Joseph Woolley. He was deeply interested in what went on in the local magistrate's justicing room; the law inflected his language, and it inscribed part of his identity. But the work he did and the economic arrangements of the stocking trade meant that he did not take part in a daily performance of contract the way Frances Hamilton did. "The work" for him was the material things he made, which gave him the means to live. And—of course—he didn't have a horse; "horses I cannot tell anaything about," he once wrote, detailing livestock prices at a local fair (Mar. 1801). Hamilton's and Woolley's experiences of work and labor resulted in exasperation: hers at the antics of her farm laborers, his at the complex and attenuated legal relations of the framework-knitting trade. Woolley wrote, for instance, that on

> feb the 20 [1813] I braught a 40 gage frame of mr Hills and Lewes. . . . [I]t was that that was broak Last Janewarey and recruited again for mee it was recruted by Nutt and hall Nutt was the frame smith and Hall the setter up they were about four or five months a bout it But I never had to doe with such a set of men in my life befor for Lieing and Shaffeling and promising and then deseiving. (20 Feb. 1813)

In distinction to and sometimes overlapping with work, labor can give some access to the experience of living through England's transition to capitalist modernity. Distinguishing work from labor helps us disinter the personal and political idioms in which people lived their lives. But however attentively we disinter the personal idioms of Hamilton and Woolley or read for absences in their lexicons of life and labor, it is difficult to write about them without their seeming to merely enact the society's high theory (political, religious, and legal) or appearing as subjects interpellated by ideas emanating from elsewhere. Yet,

as we have seen, they lived the theory and sometimes thought about it. And the theory would not have existed without them. It was a material thing, made "by *mental* [and] *bodily* Labour." It existed—it was made—because there were stocking makers and gentlewoman farmers, servants and hedge makers and hosiers; because there were employers and workers, masters and servants; because of the great ordering of the world and all its necessities.

Note

1. Great Britain, *Report from the Committee* 9, 10, 26, 41.

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It's a Living: Hit Men in the Mexican Narco War

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HIT MEN IN THE TWENTY-FIRST-CENTURY MEXICAN DRUG WAR engage in paid labor at the extreme end of capitalist exploitation. By "extreme end," I mean the period of late hypercapitalism in which transnational profit seeking trumps national as well as international regulatory systems designed to serve broad social stability. I also mean the outer limits of how capitalist interests use (up) human beings; the *sicarios*[1] enact on the bodies of their victims the logical end point of dehumanizing economic relations. The *sicario* not only makes a living by killing; he also "makes a killing" when he is particularly successful at profiting monetarily from the calculated risks he takes. Living people are the raw material for the work of *sicarios*, and dead bodies are the product. This destructive productivity sustains a thriving drug industry and its offshoots; it justifies and promotes growth in related fields such as law enforcement, transportation, communications, weapons trafficking, and socio-politico-economic networking. When making a killing through literal killing seems the most rational and accessible employment option, then killing becomes a way of life: "it's a living" in both senses of providing wages and structuring life.

It might be profitable in a different way to examine how recent Mexican narratives featuring *sicarios* reveal the shifting notions of work, life, and ethics that support global capitalism. I focus here on two texts from 2010, one a *testimonio* and the other a fiction film.[2] *El Sicario: The Autobiography of a Mexican Assassin* offers the first-person account of a real-life assassin's experiences (Molloy and Bowden). The unnamed narrator graduates from working in adolescence as a low-level drug mule to undergoing police training, becoming a *sicario*, and finally rejecting that life. This printed

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text presents Molly Molloy's direct translation of a filmed interview with the anonymous ex-*sicario*. The interview took place over two days and was released as a documentary directed by Gianfranco Rosi and titled *El sicario, room 164*. In the documentary, the informant wears a black veil over his face while he speaks fluidly and animatedly about his career as an assassin. Molloy and her coeditor, Charles Bowden, supplement their translated transcription of conversations from the documentary with details taken from additional interviews that they conducted with El Sicario.[3] In contrast, the fiction film, *El infierno* (written and directed by Luis Estrada), depicts its protagonist's trajectory from unlucky, unskilled migrant laborer to informally drafted *sicario* and finally to heroic avenger.

These two texts concerning different types of *sicarios*, one professionally trained and the other a man who comes to the job through personal accidents and calamities, present complex analyses of *sicario* work. Each text grapples with two competing assessments of the meaning of this work. One assessment appears in both texts. It positions *sicarios* as rational actors in a global market. This approach blames the amorality of globalization for dehumanizing workers to the point that they abandon the concept of right and wrong. Decrying the primacy of market logic over morality, it holds that *sicarios*—both as workers and as killers—represent the final step in the complete instrumentalization of human life. It explores the economic causes of the dehumanization of individual *sicarios* as well as the complex psychological and social breakdown this process eventually produces for them and their communities.

The other assessment in *El Sicario: The Autobiography of a Mexican Assassin* focuses on the question of professionalism. This way of telling the story does not contradict the dehumanization narrative. Rather, it shifts the terms of value by emphasizing the creativity, dedication, discipline, and seriousness of *sicario* work. It appreciates the work of assassins as productive of meaning, granting the workers a personal stake in their product. It rehumanizes the *sicario* by replacing morality with professionalism. Instead of seeing assassination as work that inherently victimizes its practitioners (as well as their victims), this view considers how *sicarios* are victimized by the degradation of their professional status when amateurs gain easy access to that form of work. In Mexico since the election of President Felipe Calderón in 2006 and his subsequent escalation of the war on drugs, this argument goes, murder has been cheapened to the point that it loses its status as labor and product; it has become simply a way of life.

For its part, the fiction film *El infierno* also rehumanizes the *sicario*, but without appealing to professionalism. This text expresses no nostalgia for an earlier period in Mexican history when murder for hire was more disciplined and targeted than in Calderón's war on the cartels. In a social field where paid murder as a way of life numbs sensibilities and negates noneconomic forms of value, killing for purely symbolic, ethical, or expressive purposes becomes a revolutionary act that celebrates the human in different terms. *El infierno* ironically defines humanization through an explosive, uncontrolled violence turned back on the employers of the *sicario*.

These texts raise urgent questions regarding the autonomy of workers; the effects of market forces on individual identity; and concepts of responsibility, futurity, and the human. After contextualizing these narratives within the contemporary Mexican narco war, I examine *El Sicario*'s and *El infierno*'s explanations of what motivates *sicarios* and how their work produces its instrumentalizing effects on them. Then I draw from Hannah Arendt's distinctions between labor, work, and action to explore the key differences between these two texts regarding responsibility and futurity. Finally, I discuss the connection between the subject-producing

aspects of *sicario* work and Alain Badiou's concept of the human.

Drug cartels have been active in Mexico for decades, operating generally in a managed relationship with the governments of the Partido Revolucionario Institucionalizado that ruled the country for over seventy years until Vicente Fox of the Partido de Acción Nacional won the 2000 election. The contested and statistically indeterminate election of Calderón in 2006 threatened the legitimacy of the new president, and he made a show of force by mobilizing the federal army against drug cartels just ten days after his inauguration. Eventually deploying up to fifty thousand troops in this domestic militarization, Calderón's escalation of the war on drugs, backed by the United States, has exponentially increased the murder rates in Mexico since 2007.[4] Discrepancies between official government statistics, local news providers, international human rights agencies, and nongovernmental organizations make it difficult to quantify the deaths associated with the drug war, but claims range between forty and fifty thousand deaths from January 2007 to October 2011 ("Van 43 mil muertos"). Murders in Ciudad Juárez, which numbered 307 in 2007, jumped to 1,623 in 2008, 2,754 in 2009, and 3,211 in 2010 (Bowden, Preface x).

Even where the numbers of homicides are uncontested, the causes and perpetrators remain difficult to identify. Some attribute the increase in killings to the cartels, while others blame the government and the military. Yet others point to a general cheapening of life and increase in unorganized criminality.

Calderón's war on drugs has produced not only a geographic spread of violence but also a decentralization of criminal organizations that renders them more locally integrated, flexible, and unaccountable (Maerker). The differences among the types of murders, motives, and victims might suggest that quelling the violence requires careful distinctions to be made. But the sheer numbers of deaths, combined with the minuscule numbers of prosecutions for murder, overwhelm such systematic thinking (Bowden, *Murder City* 234).[5]

Meanwhile, on the streets of Ciudad Juárez, Monterrey, Reynosa, Veracruz, and other towns and cities, tens of thousands of people have been shot, raped, beheaded, dismembered, or dumped unceremoniously in mass graves, or their body parts have been displayed symbolically in key public places. These postings offer up a strange blend. Medieval warnings on city walls mix with a twenty-first-century commodification of the human that takes logos spray-painted on bodies as a useful public relations tool to establish market dominance in the same terms as territorial dominance.[6] No one knows who the combatants in the war really are, because so many signs point to the cartels' presence in governmental bodies and to a police and military presence in the cartels. Police, army, and cartel recruits come from the local communities; they are not clearly defined groups that can be excluded from "the people."

In a compelling narrative about the apparent lack of direct cause for the increase in homicides, Ed Vulliamy argues:

> On the surface, the combatants have the veneer of a cause: control of smuggling routes into the U.S. But even if this were the full explanation, the cause of drugs places Mexico's war firmly in our new postideological, postmoral, postpolitical world. The only causes are profits from the chemicals that get America and Europe high.

The "causelessness" and the "savagery" of "Mexico's war" are correlated:

> [T]he greed for violence reflects the greed for brands, and becomes a brand in itself. . . . Narco-cartels are not pastiches of global corporations, nor are they errant bastards of the global economy—they are pioneers of it. . . . Mexico's carnage is that of the age of effective global government by multinational banks . . .

> kept afloat by laundering drug and criminal profits. . . . So Mexico's war is how the future will look, because it belongs not in the 19th century with wars of empire, or the 20th with wars of ideology, race and religion—but utterly in a present to which the global economy is committed, and to a zeitgeist of frenzied materialism we adamantly refuse to temper: it is the inevitable war of capitalism gone mad.

What in other sociopolitical contexts looks like evil individual agency—one person whacking off another person's head, for example, wrapping it in a towel, and later tossing it into the middle of an engagement party on the other side of town—now is understood as caused by late capitalism, or the cultural industry of marketing through violence, or police-military collusion with transnational cartels.

Even if these abstractions are the cause, each killing remains stubbornly material and specific. Individual people kill others in relatively direct confrontations. Shooting, strangling, stabbing, burning, amputating, and torturing require significant physical strength and skill. Add to that the disposal of bodies (whether publicly for messaging or clandestinely for ensuring impunity), and the job of the *sicario* involves complex combinations of logistic and management tasks with the need for stamina and coordination. The psychological profile of successful *sicarios* might seem to allow for psychopathy insofar as a lack of empathy facilitates the work of killing; however, the cartel structure demands that *sicarios*, unlike cartel bosses, exhibit high levels of self-control and submit to hierarchical authority, which psychopaths cannot tolerate for long (Hare). A career *sicario* must demonstrate fellow feeling in the structures of the drug industry and a lack of it when conducting an assigned mission. If he generates or defines his own missions, then by definition he becomes a liability to the organization he is paid to serve.

These issues figure centrally in *El Sicario* and *El infierno*. With their focus on the *sicarios* as workers, these stories foreground the themes of guilt and responsibility in a socioeconomic context that questions the distinction between individual and collective or between morality and economic systems. Especially when read as texts about work, *El Sicario* and *El infierno* meticulously enmesh their characters in meaningful political and social systems at every turn.[7] They do not present their characters as *homo sacer*, except in the sense that Slavoj Žižek describes when he writes that "we are all *homo sacer*" (100), with the understanding that certain lives make that more explicit than others. The actions that *sicarios* take at the limits of life—although not necessarily at the margins of politics and economics—make visible the real contours of those systems. The protagonists of these two texts meditate extensively on the psychic and emotional costs of their work; they also reflect on the community costs. Their shock value depends on exposing the blindness of readers and viewers who maintain the illusion that contemporary global economics does not radically displace the conventional morality of the commandment "Thou shalt not kill."

That blind spot protects those who cannot imagine the *sicario* as fully human. Either he must be coldly rational, such that murder and torture carry no particular affective weight for him, or he must be pathologically sadistic, such that they give him pleasure. Charles Bowden expresses this view in peculiarly national terms that assume two clearly demarcated forms of life on either side of the United States–Mexico border. He reflects on his interviews with El Sicario:

> Like most stories people make of their lives, his account is a journey from innocence to sin and then on to redemption, in his case by being born again in Christ. But it is his story—it is a Mexican life, not an American life. . . . I believe he is going to be a part of our future. Killers like him are multiplying. The global economy has brought ruin for many, and he is a pioneer

> of a new type of person: the human who kills and expects to be killed and has little hope or complaint. He does not fit our beliefs or ideas. But he exists, and so do the others who are following in this path. (Preface ix)

By asserting that "we" have beliefs and ideas that cannot comprehend this "new type of person," Bowden implies that the *sicario* represents some other species, morally distant from "us" and unheard of in history. But the globalized economy in which we all participate economically supports *sicarios*; and as their name demonstrates, *sicarios* and comparable figures have existed since biblical times.

Bowden also seems to assume here that moral outrage has national boundaries. This assumption protects belief in the reality of the invisible border between "a Mexican life" and "an American life." Yet the story El Sicario tells reveals that this belief is nothing but a wish. El Sicario shows that the work of killing is profitable in Mexico because of two major factors: life in "America" is defined by consumption rather than production, and the border is thought in terms of illegality and threat rather than legality and cooperation.

El Sicario and *El infierno* directly address the question of why individuals accept work as *sicarios* in this context. They represent their protagonists as rational actors, although both texts also suggest that this rationality is exercised in coercive situations that the *sicarios* do not understand until later. These men take on the job of assassin for a combination of motives including the promise of cash in amounts out of scale with their communities' standard of living and a rise in social status. This representation raises questions about labor in the Marxian sense. The capitalist is the cartel or the government-cartel alliance, and the worker kills to earn a wage that, while acceptable to him as an individual, is worth less than the profit that accrues to the capitalist by way of the killing. According to *El Sicario* and *El infierno*, compensation comes in various forms: salary, payment per job, housing, transportation, weaponry, sexual services, drugs, and a sense of personal empowerment. The expenditure of effort by the *sicario* includes his training, his time, his physical labor, and his psycho-emotional adjustment to violence. His work also costs him in terms of the anxiety, stress, and fear that accompany lethal physical confrontations and his status as outlaw and enemy. The job inevitably exhausts the *sicario*, regardless of (or because of) his success in performing multiple high-risk missions.

This pattern of social elevation followed by exhaustion structures the narrative in *El Sicario*. With an extraordinary fluidity that contrasts with his twenty years of having kept silent about his career as an assassin, El Sicario talks about his entry into the profession as the result of methodical grooming by cartel and law enforcement bosses. The organization of themes in the written text reflects the arc of the speaker's life as he sees it: child, teenager, man, child of God. Framing that structure, the text opens with El Sicario's narrative reenactment of a scene that, in real life, took place in the very hotel room in which the documentary is filmed. In the written text and in the documentary, El Sicario recalls for the viewers or readers an instance in which his bosses ordered him to detain and torture a man, then release him alive. That demonstration prefigures El Sicario's story about his own path through the *sicario* experience as a psychological and economic form of kidnap, torture, and release.

He recounts that when he was a bright and successful high school student from a destitute family in Juárez, "a person" invited him and his friends to a party to show them "that we could drink and have fun, and what's more, that we could have money and maybe even a car" (58). This person lent him a car and paid him fifty dollars a week if he would drive across the border to El Paso for drug drops. El Sicario emphasizes that he did not

have a license and did not even know how to drive. The "person" arranged for him to learn to drive and then to get a license in half an hour. In his account, he sought not to find out about the business that was seducing him; he simply wanted the perks being offered him:

> It was about this time—when I was sixteen—when I got into my first dance hall. . . . It was splendid! I would drink two or three pitchers of beer, maybe twenty-five dollars worth, and then I'd leave a thirty-dollar tip, more than the cost of the drinks I bought. . . . I learned the power of having money, that with money I could do anything. (67)

The adult *sicario* attributes his attitude as a youth to his longing in childhood for attention from parents who did nothing but work and never had time to spend with their children or the ability to accumulate even enough money for basic entertainment. He understands that as an adolescent he was easily seduced into enjoying the superficial exercise of power through showing off disposable income among relatively poor people.

Later, although he did not meet the qualifications for entry into the police academy, his cartel connections arranged his acceptance. This clandestine deal making opened his eyes to the fictional nature of the distinction between legality and illegality in relation to profits. While undergoing the six-month police training, he spent every weekend in cartel-funded houses and parties, where he acquired a taste for hard drugs and prostitutes. This access to pleasure and power paid better than "honest" police work, 1,000 dollars versus 150 pesos a month: "No one was ever going to pay us as much as they, the narco-traffickers, were paying. We were being trained." This passage refers to several forms of training. The young men learn to value dollars over pesos, in a nod to the drug trade's international reach. They learn to value the highest bidder over all other concerns of service, honesty, or honor. They also learn, at public expense in the police academy, "how to use weapons . . . how to conduct surveillance, how to read license plates, how to recognize faces, how to pursue people in urban car chases without losing them . . . skills that the narco-trafficking organizations were willing to pay a lot of money for. . . . They could just take advantage of the training provided by the government and then recruit cadets like us to do their work" (74). "Cadets like us" refers, then, to talented, skilled young men who are both naive and cynical enough to be easily bought with short-term perks: "Always, always, always, they made us feel that we were important to them. They never asked us for much in return at this time. They always wanted to make us happy: with money, drugs, and women" (75). When El Sicario graduated from the police academy, out of two hundred graduates, he was one of about fifty officers who were already loyal to drug-trafficking organizations. They used police vehicles and privileges to move marijuana, cocaine, and heroin through the cities of the state of Chihuahua.

During his career, El Sicario rose in the ranks to coordinate a team of four people skilled enough to carry out high-profile assassinations for up to $45,000 per job. In chilling detail, he explains how to make street traps out of cars in order to kidnap drivers; how to shoot precisely into a car in order not to make a mess; how to torture with electric cables, acid, or fire; how to interrogate; how to keep someone alive and suffering, but just barely, for months; how to mutilate bodies to remove any identifying traces; how to arrange body parts to convey messages among narcos.

El Sicario explains that while this work paid him well, it cost him his autonomy and his future. Surprisingly void of commentary on the moral problem of committing murder, his description of his first murder, when he was eighteen years old, emphasizes his disassociated state due to intentional lack of sleep in combination with heavy alcohol and cocaine consumption: "I never doubted at the

moment I got the order, I never doubted, I just pulled the trigger. I could not even think. I did not know the person, it was not a family member. For me, it was nobody. I simply obeyed an order" (106–07). Curiously, although nothing in the text so far has indicated that this man ever had dreams other than of material wealth, this moment in his *testimonio* turns to the ex nihilo invention of nostalgia:

> I did not fully realize what I had done until two or three days later when I was finally sober. I realized how easy it was that the drugs and the world that I was in were controlling and manipulating me. I was no longer myself. I was no longer the young person who had had a strong desire to serve my society. I was no longer the man who wanted to get married and have a family. I was a person who was nothing but the things that I was commanded to do. I followed orders. (107)

In this postcareer explanation of his experience, El Sicario notes that his reputation in the crime organization improved dramatically when he did not hesitate in this first test of his blind obedience and ability to kill in cold blood. That success, based on self-erasure, struck him as highly ironic. On that irony he formulates his retrospective interpretation. First money seduced him. Then training and drugs numbed him. Finally, the threat of death at the hands of his employers traps him in their service.

Narrating his past from the vantage point of having left the profession, El Sicario makes contradictory claims that show he still fails to understand the full effects of *sicario* work. On the one hand, he suggests that his Christian conversion allowed him to see the evil in it and therefore reject it. On the other hand, his detailed account of how he left the profession indicates two different reasons for his departure. At one point during his life as a *sicario*, he stops consuming drugs and alcohol. He claims that he was motivated by seeing "Christ Loves You" on billboards and by self-revulsion when he woke from a nightmare to find that he was strangling his wife in bed beside him. He could no longer compartmentalize his work and his affective life. However, his account does not clearly establish cause and effect in relation to his new sobriety. Even though he says that clearheadedness actually helps him work sharper and faster for a while, he was gradually demoted in rank because his employers were suspicious of his sobriety. He felt undervalued as a worker when they assigned him the lowly jobs of collecting money or serving as a lookout: "And you realize now that . . . instead of being the Eyes, you could be earning $5,000 to execute somebody. You could be getting paid $25,000, $75,000. . . . And now you realize that to everyone—to the organization, to the bosses—what you really are is *nothing*" (199–200). His injured pride permitted him to defy his bosses by stealing money from them. For that they had him kidnapped. He escaped, but this breach of mutual trust leads to his seeking escape from the whole profession.

Now, in the present of his *testimonio*, he lives in hiding and works at an evangelical church on the United States side of the border. Although he says he has found a new life through Christ, his language about money, respect, and the price of obedience from his days as a *sicario* echoes in his religious discourse, too. He has replaced obedience to drug lords with obedience to the Lord; he has replaced the power that comes from money with the power that comes from moral certainty; he has replaced his role as a cog in the corrupt Mexican system with his role as exile from nation and profession.

Unlike *El Sicario: The Autobiography of a Mexican Assassin*, with its depiction of expensive recruitment and training, the feature film *El infierno* tracks the rise (which is simultaneously the fall) of an everyman, Benjamin, in the ranks of the local drug industry in the deserts of northern Mexico. The film emphasizes the hapless involvement of nice

guys with few skills, little cunning, and no opportunities for economic advancement. El Benny spent twenty years trying to earn money in the United States but is deported after having no success. In the opening scenes of the film, on his journey back to Mexico as a defeated man in his forties, he is robbed repeatedly. When he arrives home in anticipation of a loving reunion with his family, his mother hits him and calls him "Hijo de la chingada."[8] She informs him that his younger brother, Pedro, was murdered during his absence, and she accuses him: "If you had kept your promise [to earn money and return for Pedro], he would still be with us" (my trans.).

With this guilty verdict weighing on him, Benny goes to the nearby town, San Miguel Arcangel, to seek work and to find out more about his brother's death. The first thing he sees in town is a drive-by shooting that leaves a young man dead in the road in broad daylight. Benny reacts with horror, and his shock intensifies when some female passersby do not seem to react at all. They simply pronounce, "We're in the middle of a war," and they take the victim's watch from his body (my trans.). This scene establishes for Benny and the film's spectators alike the reality that in some zones in northern Mexico, death has become a way of life—so normalized and banal as to elicit little reaction.

Benny soon discovers that Pedro was a local celebrity, known as El Diablo, for his prowess as a *sicario* caught up in the territorial battle between the two wealthy Reyes brothers for control of the local drug trade. Pedro fathered a son with a local prostitute. Benny immediately falls in love with her and hopes to serve as a father figure to his teenage nephew. Benny is forced to borrow money from an old childhood friend of his, now called El Cochiloco, to bribe the local police after they jail the nephew on trumped-up charges. El Cochiloco coerces Benny into working as an amateur *sicario* or thug to repay the debt. Benny's sincere motives stem from simple affect: he just wants to help his nephew and court his dead brother's wife.

However, he quickly learns to enjoy the access to cash, prostitutes, and cocaine, all of which seem new to him. His real training begins when he faints on seeing his boss cut out a bound man's tongue, chainsaw the man's hands off, and then shoot the man point-blank in the temple without breaking a sweat. Benny shows signs of posttraumatic stress but gradually learns to use alcohol and cocaine to self-medicate. He also begins to enjoy the fear he and his partner incite in town. He exudes a conflicted happiness with their victory over danger in every killing. The montage of all the ways they torture, maim, and murder their victims expresses a dark pleasure—for both the *sicarios* and the film viewers—in the variety and creativity of their methods; it visually cites well-known crime scenes from real life, which are comically accompanied on-screen by cheerful *norteña* music.[9] The uncomfortable humor relies on the juxtaposition of familiarity and horror.

In contrast to El Sicario in the testimonial text, Benny never relinquishes his sense of self, his desire for love, or his plans for the future in order to succeed as a *sicario*. His greatest joy resides in his ability to impress his lover with his earnings. He buys her gifts and secretes a stash of money in hopes of taking her and her son to the United States to escape the violence. He decides to leave the profession only when his nephew gets involved in the feud between two local drug lords, in revenge for his father's death. Benny finally realizes that the role of *sicario* for the local drug lord offers only a dead end for him and his family, so he informs on the boss to the regional authorities. They, of course, turn out to work for the same boss, or the same cartel, and Benny learns that escape is not possible; there is no life available to him untouched by the violence of the drug war.

The principal push factors in both El Sicario's and Benny's acceptance of the role of

sicario stem from a lack of other options for economic stability combined with fragile social interdependencies. Both texts suggest a third motive as well, although they also back away from its explanatory potential. *El Sicario* as a testimonial text flirts with the idea of the assassin as psychopathic and hypermasculinist, but the first-person narration locates that possibility in the drug-fueled distortions of affect produced through the emotionally deforming effects of intensive military and police training and desocialization. As narrating subject, El Sicario rejects that formation when he claims that by sheer force of will he became sober. In addition, although he tells about murders, tortures, and rapes of women, he carefully marks violence against women as unacceptable to him personally. He claims that he finally becomes nonviolent through reflection and Christian conversion. In *El infierno* Benny enjoys his newfound power through violence and threat, and the montage of his and El Cochiloco's inventive types of murder and mayhem ironically and darkly reads like the high jinks and capers of a more lighthearted buddy film. However, Benny's genuine devotion to his family ensures that the sadistic element of his job remains fundamentally foreign to him. Neither of these texts provides a convincing depiction of the happy meeting of personal mental illness with the exigencies of drug trafficking. This discomfort with, rather than celebration or romanticization of, the elements of hypermasculinity and psychopathy that accompany these types of assassinations privileges the process by which the rational decision to rent out one's time, effort, body, and loyalty for a salary along with perks (women, drugs, local power) becomes an irrational enslavement.

This transformation constitutes a narrative that is in no way original to *El Sicario* and *El infierno*. It structures Mafia and drug-dealer movies from *The Godfather* (1972) to *Scarface* (1932 and 1983) to *Sumas y restas* (2004). It also appears in the definition of other types of sellouts, like talented young college graduates the world over who can be bought with tempting salaries to give up their idealistic dreams of improving the world to work in consulting jobs for transnational banks and financial corporations. Once in Manhattan, wearing the suit or the fantastic shoes, they cannot imagine doing any other job for less money. They are in, and they are caught. They convince themselves that there is no direct connection between a salary based on global banking rules and wars for oil around the world, global poverty, famine, and daily violence. In the Mexican context of 2010, when the *sicario* text packages this narrative in the distant, secret experience of criminals only partially or imaginatively revealed, the middle and upper classes of the so-called legitimate economy on both sides of the border catch glimpses of the violent effects of their own labor, but they can safely—if uncomfortably—project the psychic, emotional, and physical costs onto the image of the inherently violent brute.

In *El infierno* even Benny participates in this denial while he works as a *sicario*. He shows confusion on finally meeting El Cochiloco's family, ensconced in an upper-middle-class neighborhood. In his well-appointed home, with its granite kitchen counters and his brood of well-mannered and well-dressed children, El Cochiloco expresses surprise at Benny's surprise. He finds it entirely logical to separate his own desire for domestic security and prosperity in conventional bourgeois terms from the vicious work he performs to support it. When Benny and El Cochiloco fail to prevent the murder of their boss's adult son, the drug lord has El Cochiloco's eldest son, a twelve-year-old boy, shot in revenge. This violation of the division between personal and professional life precipitates Benny's decision to turn himself in to the authorities as informant. He now understands the folly of his idea that he could work temporarily as a *sicario* and then escape with his

earnings to fund a happy domestic life unaffected by that work.

Although the Mafia or gangster plot about how *sicarios* become entrapped is central in *El Sicario* and *El infierno*, both texts put it into tension with different narratives. In *El Sicario* a story about professionalism competes with the confessional and bildungsroman requirements of *testimonio*. In *El infierno* a story about transcendence and radical liberation competes with the predictably linear, character-based plot. These less conventional narratives hold that violence is not only work the *sicarios* choose to do, after calculating costs and benefits, but it also pervades the social field in spite of the efforts by governmental and criminal organizations to channel it into profit-making enterprises.

In *El Sicario: The Autobiography of a Mexican Assassin*, the speaker bemoans a loss of professionalism among *sicarios* since around 2003 when he noted the first clear collusions between cartels and the military:

> If the highest destructive force in your country, the most powerful institution in the country—the Mexican Army—is mixed up in the narco-trafficking, what is a simple citizen supposed to do? . . . What can a policeman expect when a narco asks the question: "What do you want? Silver or lead? *Plata o plomo?*" Either you take the money we offer and join us, or you die. What do you do? What do you do when the whole country is invaded, infiltrated completely? (171)

This description posits that no one chooses to work for the cartels but that everyone does work for them, by default. You must accept their payment regardless of your personal convictions, dreams, or identity as long as you live in the political and economic spheres they touch. We pay you or we shoot you. Your choice, which is no choice.

In concert with the notion of a completely infiltrated social field, El Sicario elaborates a notion of self-determination by appealing to the authenticity of his profession. Curiously, he repeats this appeal at various moments in the *testimonio*, such that readers cannot ascribe it to focalization through his past self or to his present views. It weaves through his teleological narrative of sin and redemption as a counternarrative in an entirely different register of values:

> To be a sicario during that time became a real profession. But like I told you, it isn't like that any longer. Now you can look on the Internet and find . . . someone advertising: "You want to kill someone? I'm a sicario. I will do it for you for $5,000." . . . This started to happen a lot and then what? You would see cars all shot up like a pincushion. . . . [T]his is not the work of a sicario. This is the work of imitators. The sicario knows his job. He knows exactly when to strike, he knows his objective. And the sicario would never, never advertise or publicize his work. He is someone who is always among the people. He has relationships with the people. He could be playing baseball with his kids or he could be attending a meeting in the town council at city hall. He knows how to behave, he knows how to dress. He knows how to conduct himself, he knows how to talk. He is well educated. This is what the narco-trafficking organizations know, and this is what they are willing to pay for by cultivating people in many places and for years, to ensure that their work is properly carried out. (189–90)

This nostalgic sense of quality, discipline, and distinction seems out of place in the arc of the rest of the *testimonio*, with its focus on the deception and manipulation involved when the cartels groom their potential employees. This passage speaks in another voice, through full identification with an idealization of the *sicario* as a model citizen and worker. Thus, it emphasizes the tension between the narrative of the worker corrupted by his work, on the one hand, and, on the other hand, a different story about the worker whose professional excellence *in itself* constitutes a defense of values and order even when the profession is that of murderer.

Another passage nuances the speaker's position yet again. Now he underscores the loss in recent years of reliable codes of conduct and rules of business that made the professional *sicario* role possible: "Times have changed. . . . Before, the different cartels that were working in the country respected the codes and arrangements that had been established. Now, there are no codes, they are all lost. Now it is just: You owe me, you pay me" (108). Although he abandons both profession and country, El Sicario still defends the civilizing value of murder as work in his *testimonio*. Lowered wages evidence the literal cheapening of his profession, and the loss of professional standards, hierarchy, and meaning-bearing distinctions evidence its figurative cheapening. Both losses of value signify a new level of social disorganization in the proliferation of easy violence on the streets and the lack of stable hierarchies of authority.

The breakdown of stable state-narco pacts threatens the rules of trade that made *sicarios* valuable in the first place. Whereas Vulliamy argues that the primacy of the global market reduces people to rubbish or to fair game to be targeted by any sort of violence with impunity, El Sicario defends the role of the professional, true *sicario* in making death meaningful. According to El Sicario's critique of violence in Mexico since Calderón's election, we are all better off when murder is just paid work. This view preserves a sense of order, even if a corrupt order, against the post-2007 situation in Ciudad Juárez that Bowden describes, where "[v]iolence is now woven into the very fabric of the community and has no single cause and no single motive and no on-off button. Violence is not a part of life, now it is life" (*Murder City* 105). If just anyone can kill over just anything, then the moral dilemmas and personal costs that create a tortured subjectivity out of the *sicario* life dissolve into nothing. Where murder is a form of life, there is no work for a *sicario* to do.

This observation raises questions about the relation between paid murder work as subject-producing and as death-producing. This relation does not correspond to the difference between a *sicario* and his victims. Speaking from his postconversion exile, El Sicario remains devoted to the distinctions on which legitimacy, morality, and security are based; his faith in the goodness of order and codes leads naturally to his defense of *sicario* professionalism over rampant, unskilled murders. By defending the professionalism of true *sicarios*, the nonfictional informant of *El Sicario* asserts his own agency, in the past and toward the future. Even though now he sees his murders as sins, his pride in his high-quality execution of that work constitutes his sense of agency and identity. Even though he rejects the *sicario* life in favor of religion, he speaks to us through his *testimonio* as El Sicario; there would be no international interest in his life story without the appalling secrets he reveals. El Sicario cannot conceive of subjectivity outside of subjection to some kind of authority higher than himself in a preordained symbolic system, whether the cartel system or evangelical Christianity.

In contrast to the real-life Sicario, the fictional Benny explodes the order of things in the conclusion of *El infierno*. In a final cleansing of the town's corrupt authorities, Benny guns down everyone assembled on the dais for the 2010 independence celebration, including the mayor (the remaining Reyes brother), the mayor's wife, the priest, and police officials. He uses the skills, insider knowledge, and trappings of his work as a *sicario* to attack the defenders of a system in which assassinations and profits hold the only meaning that matters. This act transforms Benny into an avenging angel going out in a blaze of apocalyptic glory.

This event transcends instrumental logic and capitalist values. But its transcendence is singular and fleeting. The final scene shows Benny's nephew, El Diablito, returning to the

town after time away in hiding. He replicates Benny's memorial gesture of building ostentatious funereal monuments for his mother and uncle beside the one Benny built for the boy's father, Pedro. Then El Diablito goes on an apparently independent shooting spree. The same violence for material gain and revenge continues in shorter and shorter cycles, which will lead to depopulation and degradation of their home. San Miguel Arcangel falls to the legacy of El Diablo, rendering regular life a kind of hell—*el infierno.*

El infierno posits that in the context of a general loss of human value relative to the market, violent death becomes the only subject-producing agent (although only for those privileged enough to be memorialized). When Benny massacres all the corrupt public leaders on the Independence Day dais, he ceases to be a *sicario* because he turns his death-dealing skills to poetic rather than profitable ends. Indeed, in that moment he becomes fully Mexican. That is, he becomes Mexican in the sense that he triumphantly declares his independence and simultaneously, paradoxically, in the sense that El Sicario means when he says, "[T]he whole country is invaded, infiltrated completely." In his apocalyptic gesture, Benny does not distinguish among the military, the cartels, the Church, and the government.[10] Along with all of them, he exists through and as violence. Benny's liberation from the bondage of *sicario* labor requires his all-out appropriation of the surplus symbolic value of assassination. Through that appropriation, he transcends the logic of work and enters the realm of being. In the aesthetic force of Benny's apotheosis, that transition occurs beyond good and evil; no language other than self-sacrificing violence can express this everyman's *grito de la Independencia.*

In the testimonial text and the fictional film I have discussed here, the work of *sicarios* structures forms of life for individuals, for the working classes affected by the drug trade, and for society more generally. It also offers a dark kind of liberation. This combination evokes Marx's writing in *The German Ideology* about labor as a commodity and a social practice, as well as Antonio Gramsci's idea that modern state and class relations constitute a state of mind as much as a social structure. El Sicario uncomfortably rejects a life that he cannot really escape, demonstrating the fact that *sicario* work defines sociality for him even when (or especially when) he believes he has exempted himself from it. In contrast, Benny's embrace of pure destruction at the end of *El infierno* demonstrates the horrific grandeur of turning a *sicario*-based state of mind toward personal liberation.

The question of what we are being when we do things motivates Hannah Arendt's *The Human Condition*, and her exploration sheds light on the subject-producing effects of *sicario* work. Arendt divides practical life into three modes and types of being in order to understand their interactions: labor (*animal laborans*), work (*homo faber*), and action (*zōon politikon*). In her analysis, labor is those repetitive tasks required to sustain life. It produces consumable commodities but no lasting things; it helps to maintain objects but does not produce them. Work is the making of durable things that provide humans with a sense of permanence in the world.[11] Action for Arendt equals freedom. No occupation or profession falls into this existential and political category. "Action for Arendt is reserved for largely unforeseeable encounters in which one suddenly confronts oneself and others with unpredictable results" (Higgins 276); action combines singularity with theatricality, the emergence of the new with its communicability among people: "This beginning is not the . . . beginning of something but of somebody, who is a beginner himself" (Arendt 177). Arendt explores the interactions among labor, work, and action, showing that "while there are forms of collaboration between work and action and between labour and work, there are none between labour and

action" (Higgins 290). That is because she defines the human not in the maintenance and protection of bare life but in our relation to mortality and natality. Through action we are born into subjectivity.

The *sicario* poses an exceptional case for Arendt's thought. According to her schema, we would say that the *sicario* performs mere labor when he kills to sustain an industry and a social order, as well as when he kills to earn a wage. This activity does not rise to the status of work because it contributes nothing to human permanence; in fact, it intentionally works against permanence. However, *El infierno* suggests that the *sicario* figure can provide an imaginary pathway straight to action from labor in Arendt's sense. Unlike El Sicario, whose professionalism and eventual conversion lock him into labor only, Benny declares full ownership of his own labor when he turns it to the open-ended, noninstrumental purpose of speaking back (in a hail of gunfire) to an economy based on death. Of course, his speech results in more death. But in the moment of its delivery Benny's action rends the social fabric in which murder for hire makes sense by making (or preserving) money.

Reading *sicarios* as end-point examples of global finance work also evokes Alain Badiou's treatment of good and evil in *Ethics*. Badiou critiques the discourse of human rights by revealing its reliance on a notion of people as primarily victims. The idea of human rights, while a powerful concept that remains strategically necessary in concrete political or legal terms, offers a limiting and contradictory category for our understanding of what matters in being human. In concert with Giorgio Agamben's discussion in *Homo Sacer* of the contemporary state's separation of bare life (*zōē*) from life understood as layered, social human existence (*bio*), Badiou argues that human rights discourse also threatens to reduce our notion of human value to the defense and protection of bare life. Its appeals to the primary maintenance of physical life and physical well-being risk limiting our notion of the human to an image of naked vulnerability to the elements or to cruelty. Badiou thus asserts that the good does not emerge in reaction to evil. Rather, the good constitutes the realm of the fully human as four "fields of truth"—art, science, love, politics—the forms of thought or action that not only transcend the merely physical nature of being alive but also rely on communication and mutual understanding.

Murder as work eliminates mutual understanding, but, as El Sicario shows, it also upholds a certain ideal of communicative possibility. In promoting one-way communication through messaging based on fear, however, it turns human lives into ciphers, or symbols with no intrinsic meaning. Additionally, the proliferation of murder as labor eventually exhausts its own communicative capacities by cheapening life, whether that of the *sicarios* or of their victims. That cheapening gradually pervades the social field such that murder is no longer costly. As a result, real *sicarios* are no longer needed; their work becomes obsolete. In the end, as *El infierno* imagines things, when the *sicarios* turn on the cartel leaders and their powerful allies, well, "that's life" in at least two ways. It offers a deserved and predictable outcome, which in *El infierno* takes the form of poetic justice for those who reduce all value and values to capital and raw power. And in a social field where murder has become a way of life "that's life" also refers to perhaps the only way in which the fully human—understood as radical freedom and creative performance—comes alive . . . when the *sicario* kills his capitalist bosses.

Notes

1. *Sicario*, the Spanish word for an assassin, derives from the Latin *sicarius*, which refers to a man wielding a dagger, or *sica*. It was applied to the Jewish Zealots, who "in the decades immediately preceding the destruction

of Jerusalem . . . attempted to expel the Romans and their partisans from the country, even resorting to murder to attain their object. Under their cloaks they concealed 'sicae,' or small daggers, whence they received their name; and at popular assemblies, especially during the pilgrimage to the Temple mount, they stabbed their enemies, or, in other words, those who were friendly to the Romans, lamenting ostentatiously after the deed, and thus escaping detection (Josephus, 'Ant.' xx. 8, § 10;idem, 'B. J.' ii. 13, § 3)" (Gottheil and Krauss). The English word *assassin* as well as the Spanish word *asesino* (more aligned with the English murderer) derives from medieval Latin *assassinus* and Arabic "*ḥaššāš* and *ḥašīšī*, lit. 'a hashish-eater, one addicted to hashish,' both forms being applied in Arabic to the Ismāḥīli sectarians, who used to intoxicate themselves with hashish or hemp, when preparing to dispatch some king or public man" ("Assassin").

2. *Testimonio* refers to a Latin American tradition in which a scholar or professional author produces a first-person narration based on interviews conducted with an ethnically, economically, or otherwise marginalized and disempowered speaker. The speaker's firsthand account of her or his life experiences usually concerns events of political urgency and constitutes a form of narrative agency through the solidarity between speaker and writer.

3. From here on I will refer to the informant in *El Sicario: The Autobiography of a Mexican Assassin* as El Sicario, to differentiate him from *sicarios* in general.

4. A $1.4 billion contribution from the United States government, approved by George W. Bush in 2007 as part of the Merida Initiative, supports Calderón's plan. Charles Bowden, a reporter and creative nonfiction writer from New Mexico, summarizes the situation: "Put simply, the United States took a Mexican institution with long ties to the drug industry—the army was a partner in the huge marijuana plantation in Chihuahua, Rancho Búfalo, of the mid-1980s, and it was a Mexican general who became the drug czar in 1997 until it was discovered he worked for the Juárez cartel—*and bankrolled it to fight the drug industry*" (25; my emphasis).

5. It is instructive to review the range of public opinion displayed at nomassangre.org, a site dedicated to the discussion of how civil society could end the violence in Mexico.

6. Some of the most recent news reports include headlines such as "Dismembered Bodies Found All Over Juárez" (Martínez-Cabrera and Borunda); "In Revenge, Fetus Removed from Pregnant Woman before She Is Burned Alive" ("Por venganza, sacan a mujer embarazada el producto y la queman viva"); "Eight Bodies Tossed onto Highway in Veracruz" ("Tiran ocho cadáveres en carretera de Veracruz"). See blogdelnarco.com for a compilation of news reports of this type of violence in Mexico.

7. These texts differ from the melodramatic conventions of the *novela sicaresca*, a neologism coined by Héctor Abad Faciolince to describe the narratives based on the Colombian drug war of the 1980s (Jácome; Abad Faciolince; Fernández L'Hoeste). The term is a play on the Spanish genre of the *novela picaresca*. While displaying similarities in plot and characterization (especially of drug bosses) with Colombian texts like *La virgen de los sicarios* (Vallejo), *Rosario Tijeras* (Franco), *No nacimos pa' semilla* (Salazar), and *El pelaíto que no duró nada* (Gaviria) and with the Mexican *Sicario: Diario del Diablo* (Ronquillo), *El Sicario* and *El infierno* resist in multiple ways the glorification or celebration of *machista* self-sacrifice to the drug trade.

8. "Son of a bitch." La Chingada is also another name for La Malinche, Cortéz's indigenous mistress, accused in legend of having betrayed the Aztecs by providing translation services to the Spanish conquistadors. *Malinchismo* colloquially refers to various types of selling out to foreigners for profit or to preferring foreign styles, products, and ideologies over Mexican ones.

9. I am grateful to Laura Gutiérrez for alerting me to the regional specificity of the music in the film.

10. Although we never see Benny shooting random bystanders, his assault on the public figures standing on the platform above the crowd elicits their attempt to fire back into the mass of people among whom he stands. This scene isolates Benny as avenging angel and (anti)hero while also making clear that everyone is equally vulnerable once violence becomes the only available language for expressing subjectivity.

11. "Her distinction between labour and work does not map on to our distinctions between skilled and unskilled labour, intellectual and manual labour, or blue-collar and white-collar professions" (Higgins 283).

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On the Line: Work and Choice

DEBRA A. CASTILLO

WHEN I WAS INVITED TO PARTICIPATE IN THIS SPECIAL ISsue, it was suggested that I meditate on a long-term research project I did in collaboration with the public-health scholar María Gudelia Rangel Gómez and the demographer Armando Rosas Solís, on people working in prostitution in Tijuana, a city on the United States–Mexico border. That work began in the 1990s and continued through the middle of the last decade, producing three articles on women and two on transvestite sex workers.[1] Looking over the raw survey data and interview transcripts in preparation for this article impressed on me once again how these people are engaged in what Saskia Sassen calls "survival circuits" between the global South and global cities like Los Angeles and Tijuana, some of them located in the North, some not. These sex workers come from all over the Mexican Republic, migrating to Tijuana—a city both Third World and global—for reasons of economic necessity, and often their stories include low-wage labor in the United States as well as participation in the informal economy in the northern border area to supplement (or mask) their primary income. Regardless of other factors, the people we surveyed and interviewed express an understanding that to live means to work and that the work they are doing is precisely *work*: not organized labor, not a career path. They know that their bodies are made marginal or invisible and their voices go unheard. At the same time, while their lives may seem unimaginably harsh to many of us, in their stories they often present themselves as rational actors, making the best choices they can from among limited options for themselves and their families.

The recent emphasis in popular and academic studies on trafficking, especially sex trafficking across international borders—but

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also other forms of deceptive or illegal labor trafficking—adds another layer to this discussion, since trafficking takes away the element of choice (limited as it may be) from work. As Sassen notes, "Prostitution and migrant labor are increasingly popular ways to make a living; illegal trafficking in women and children for the sex industry, and in all kinds of people as laborers, is an increasingly popular way to make a profit" (265). Rhacel Salazar Parreñas's recent, wonderful book on Filipinas working in Japan as "entertainers," Sarah Stillman's exposé of the deceptive practices that subcontractors engage in to supply the United States army and air force in Iraq and Afghanistan with South Asian and African service workers, and the annual reports to Congress on trafficking in persons are cases in point. These too are stories about the workings of global capital, and they serve as sobering reminders about what it means to be a low-wage worker in a global economy. They comment on and elicit judgment about consumers (mostly heterosexual men), about human rights and human exploitation. Sassen's concise statement, furthermore, highlights the difference between agents (making a living) and consumer objects (from which others make a profit), while showing that they are inextricably linked.

In the same article, she also thinks about the macro and micro geographies of globalization as well as the migrant circuits of low-wage laborers and exploited peoples, reminding us, for instance, of the legally employed, high-salaried transnational whose homelife is made more comfortable by an undocumented maid, perhaps even a maid from the same home culture (259). These intersecting social spaces of employment help us to think about the permeability of borders and the rigidity of class divisions. It is not, of course, a circuit limited to investment bankers and Silicon Valley executives; many academics also feel that the only way to carve out space for their academic work is by hiring nannies and housekeepers and gardeners. Sassen's analysis in this respect complements that of Judith Butler, who in her book on "precarious life" asks us to make explicit our systems of value when confronting human rights abuses and tragic loss: "Who counts as human? Whose lives count as lives?" (20). In this presumed hierarchy, the life and work of a sometime maid, sometime prostitute, her lack of social capital, her physical vulnerability, rank low. She belongs to a class thought of as surplus humanity on both sides of international borders.

I would add to this analysis that the United States–Mexico border, famously a testing ground between a developing nation and a developed one, also serves as a site of contestation around the stakes in each nation's discursive practices concerning labor, rights, ethics, and law. Borders bring these discourses into friction, since they highlight the subtly (or not so subtly) different valences of these concepts in different national settings. With respect to the concerns around sex work and sex trafficking, while weighing these frames seriously, we must remain conceptually alert to avoid a common pitfall of advocacy work in the humanities—what one sex-worker group calls "tragedy porn" (Jeffreys et al. 279): the solicitation of and a certain intoxication with the very marginality and precariousness we decry.[2] Especially because ethics has become such a fashionable area of study in recent years, we need to continually recall our social and disciplinary biases when our academic work intersects these traditionally stigmatized topics.[3]

How do differences in the national legal codes of Mexico and the United States intersect with a presumed universal natural law? What is the relation between the human and rights? What is work, and what is a career? How do we mediate discourses of rescue and choice? What are the gendered effects of survival circuits of migration? And—more banal, perhaps—what am I, a humanist, doing on these national and disciplinary borders?

What is my responsibility to these people who have shared their stories with us?

Let us follow up on the example of trafficking. Gretchen Soderlund makes the excellent point that the global "War Against Trafficking" has been largely defined and directed by the United States and was given greater national attention after George W. Bush's 2003 annual address to the United Nations. Soderlund sees this address as a familiar bait-and-switch tactic to deflect criticism of the United States war in Iraq. In a well-rehearsed variant on the melodramatic narrative of tragedy porn, Bush dedicates a third of the speech to a call to action in which he evokes the evils of sex slavery: the filthy, prison-like brothels; the terrified, underage victims; the virtuous rescue operations (76–77). No one can doubt that sex trafficking exists and is a terrible crime, yet Soderlund asks us to think a bit more carefully about the political sleight of hand represented by Bush's speech, as well as the loaded language of rescue used by many advocacy groups, much of it following from unexplored presumptions about Third World disorder and First World virtue, implicitly dividing sex workers into nonintersecting groups of evil sinners and innocent victims.[4]

Throughout its history on the peripheries of two nations, the border city of Tijuana has suffered from a general stigma as precisely such a disordered Third World site, a "sin city" for visitors from the United States and Mexico. Hence, it has been relegated to the fringes of the Mexican body politic and rejected by the mainstream United States as a contaminated, abject, dangerous milieu, with all the disadvantages for its inhabitants and all the potential titillation for national and international visitors that such a reputation brings. This reputation for lawlessness is echoed in the imaginations of sex tourists from the United States, where Tijuana frequently figures as a sort of cinematic Wild West outpost full of illicit sex and illegal drugs. Thus, "researchers" into the world of paid sex in that city comment online that establishments such as the red-zone bar Adelita, which attracts a largely international clientele, are pure "South of the Border" and like brothels in Westerns. The attraction for the United States tourist is the recovery of a virility associated with a pure, Hollywood version of the past, one presumably lost in the modern nation.

From the perspective of central Mexico, on the other hand, the problem with the border can be ascribed to a different kind of Americanization, one bringing not a Hollywood past but a postapocalyptic future. Carlos Monsiváis, for example, underlines the political, social, and cultural costs of the traditional division between Mexico City and the rest of the country: "Desde principios de siglo . . . cunde una idea: la provincia es 'irredimible,' quedarse es condenarse" 'Since the beginning of the [twentieth] century . . . the idea has propagated that the provinces are "irredeemable," that to stay is to be condemned' (197; my trans.). Contaminated by a too frequent contact with the United States, the inhabitants of the border region have presumably lost the moral compass that still guides the rest of the country and have fallen into the evils of consumerism, of which the sex trade is a clichéd example.

Tijuana is, of course, a global city. The 1990s industrial boom made it a magnet for unskilled laborers, and while from the United States it may resemble a Third World outpost, it remains even in the second decade of the twenty-first century one of the most prosperous cities in Mexico. Taking into account this globalized quality, the Argentine sociologist Néstor García Canclini provocatively argues that Tijuana, along with New York City, represents "uno de los mayores laboratorios de la posmodernidad" 'one of the biggest laboratories of postmodernity' in the world, a comparison that New Yorkers would likely find bizarre (*Culturas híbridas* 293; *Hybrid Cultures* 233). In the nonexchanges between

the United States and Mexico in Tijuana, the frisson of the other on the United States' side is the encounter with its past; on the Mexican side, it is the Americanized future—"The manager of one assembly plant by the airport predicts that all of Mexico will soon look like Tijuana. . . . Tijuana is an industrial park on the outskirts of Minneapolis" (Rodriguez 94).

New York, Minneapolis, Wild West brothel: what they have in common is a claim to attention based on a shared understanding of an economic system that comes from the North and an attendant implicit hierarchy of rights by which certain lives in or from the presumed Third World are qualified as surplus population. This is the familiar neoliberal context of excess and loss that Anne McClintock sees as integral to colonial and former colonial powers. It also, notes Sassen, describes the location and the condition of survival of these migrant bodies. For the people working in the many bars and on the streets in the legally constituted red zone, living in Tijuana involves ethical choices linked to their human need for food, shelter, and, more amorphously, a connection to fellow human beings, a sense of community. The border makes these issues more salient because it is precisely the nature of a border to create opportunities for friction between two worlds and competing worldviews.

One of many reports to the United States government on sex trafficking, Sheldon Zhang's study of Tijuana makes fascinating reading. It turns out, against the researcher's original expectations, that sex trafficking seems not much of a problem there, something Zhang ascribes to a facet of globalization different from the one usually adumbrated in federal reports on the issue. He writes, "Findings in this study clearly point to a complex social and legal problem brought about by an increasingly globalized and commercialized world. . . . [C]ommercial sexual activity is far more complex than what is frequently portrayed in the news media or by advocacy groups" (10). While sympathetic to the intense commitment of individuals working in the advocacy groups he surveyed, he found little evidence of coercion in Tijuana or in San Diego and worries that grant recipients are encouraged to produce skewed reports that describe sex trafficking as widespread, with service needs that outstrip their resources, so as to maintain their funding levels (23, 90). Thus, if this advocacy is defined by the long-term goal of its own obsolescence (we strive for the day when there will no longer be any need for such a service), in the short term, ironically, its efforts are premised on a robust sex-worker population active in multiple places. Zhang is rightly concerned that dedicated groups are falling into irresponsible behaviors and that United States government pressure foregrounds trafficking as a key illustration of the Third World invasion taking over the country and corrupting its morality.

Popular media reports on the problem buttress this fear, along with the related, underlying conviction that virtue in the United States is threatened, by emphasizing the rescue of victimized women and girls, without calling for any real projects for creating viable working-class labor options. Speaking to this issue, Elena Reynaga, president of RedTraSex, an Argentina-based, international organization of Latin American sex workers, admonishes journalists for perpetuating what her group calls "the rescue myth," arguing, "We chose sex work from those jobs a working-class woman can do. . . . There should be programs for women who decide to leave sex work, but [they] should be viable and serious alternatives, not handouts" (*Myths*). Reynaga rightly points out that offering rescue and charity rather than training is an unsustainable model for supporting real workers: the former engage the easier-to-evoke liberal concerns about social justice; the latter requires rethinking of labor standards.

For his part, Zhang notes a dearth of standard, empirical research by scholars in this

field, who too often seem to have a political motivation for their work, fail to recognize their own race and gender biases, and base conclusions on little evidence (23). There is also an affective element to much of this academic inquiry, nicely parsed by the Australian sex-worker group Scarlet Alliance: "For example, when we speak about the low prevalence of incidents of trafficking in the sex industry, we are accused of being in denial about migrant sex workers' lives" (Jeffreys et al. 279). While Zhang does not make the explicit connection, this accusation echoes Sassen's analysis, as well as Chantal Mouffe's perceptive linking of ethics talk and globalization: "ethics and morality have recently become very fashionable. . . . This moralization of society is . . . a consequence of the lack of any credible political alternative to the current dominance of neoliberalism" (85).

In Mexico sex work is legal, unlike in most parts of the United States, where criminalization shapes discourse at all levels. Thus, studies in the United States often begin from a premise of illegality, which underpins an understanding of sex work as a product of exploitation, deception, pimping, and trafficking, whereas in Mexico the discursive and social structure is different.[5] This is not to deny the fact of exploitation in Mexico, only to point out that the disciplinary discursive structures coming from the North can severely misrepresent information derived from the South, and scholarly ethics demands scholarly responsibility. For instance, Zhang interviews a manager of a high-class establishment who claims, "[W]e always have a waiting list of women," including women from major cities throughout Mexico and from San Diego, who send pictures and videos in advance as part of a formal job application. The establishment reviews the applications and makes travel arrangements for the women chosen (76)—a twist on what United States researchers might see as trafficking, and one that includes migration from the United States to Mexico for better job opportunities.

Sometimes in contexts like these we in the North see only losses, while the workers tend to see a balance sheet of losses and gains. "I am not selling myself cheap," one woman tells Zhang's interviewer, insisting on her professionalism. "I take my job seriously" (26). Like our earlier work, which Zhang cites, his 2010 study found that the vast majority of these women chose the sex industry as the best of their limited options (53), and he adds later, "[T]hese women exude agency and resiliency, as opposed to self-pity or blame. . . . Even after repeated probing by interviewers, the majority of these women did not perceive themselves as helpless victims of any abuse. . . . They were clear-headed and focused" (102–03).[6] Our in-depth interviews with female sex workers track exhaustion and disgust more than fear about their working conditions.[7] At the same time, the narratives indicate ambivalence when they think of their circumstances and their family's needs.

The first lesson that the border teaches us, then, is to avoid categorical statements and to carefully parse presumed confrontations between the discourse of universal rights and that of agency. From one perspective, these are abject subjects, whose interpolation in neoliberal economies deprives them of choice. Yet they don't quite see it that way, even though they are well aware that their choices are limited and even if choice per se is always a chancy prospect for underclass women.[8] In interviews with them, one of the questions Rangel asks is, Why did you start working in this scene?[9] Their answers are instructive.

Several describe decisions based on cross-border economies, including abandonment by partners who crossed into the United States and no longer supported them or a decision that prostitution in Tijuana is preferable to housework in San Diego. One woman comments, "Because my husband and I separated and I stayed behind with the four girls and he went to the other side to the United States . . . I wanted to become independent. I didn't

want anyone to tell me what to do. I wanted to raise my children. But I hadn't gone to school or anything because I married really young. And so I went around working at this and that until I ended up here." Another says, "There have been times I've gone to San Diego, to Los Angeles to clean houses, so it's pretty rare that I come here. I think for the last two years I've come down once or twice a month or every two months. Very periodically, but since I don't like to have any problems, I almost always come down to pick up something, but I almost don't need to." It may come as a shock to many of us, who think of ourselves as progressive and benevolent employers, to learn that women who have cleaned our houses or worked as nannies to our children would, if given the choice, prefer the work of paid sex with our men—for financial reasons; to remain in their communities, where they are comfortable with the culture and can speak their own language; to retain the opportunity to raise their children locally rather than entrust them to a faraway caretaker.[10]

Many women focus on sex work as a viable alternative that provides them with a better income, an efficient way to pay off debts, or a nest egg; as one woman says, "I always come and turn up here when there is a need, because I work and I take care of my people, because I don't like anyone to loan me anything." Many women point to a general gender bias in low-wage work, unfair hiring practices, ethnic discrimination, and a lack of protection from sexual harassment for lower-class women: "Mostly what pushes me is the lack of income. Little income and few opportunities. And when a woman is over thirty-five, thirty-four years old, it's hard to find a job. Very hard. Only if you lie and have fake papers. Even if you have the training, you are still limited professionally if you are over thirty." And a final, telling comment:

> It was precisely the same thing as my whole life: the economic situation more than anything else. Because it is not for nothing, but it often influences you that men do not respect you at work. When one is working, one wants to have a calm life, but you have to constantly change jobs every little while because otherwise you have to sleep with the boss, not to mention that they only pay you the going rate for a salary. All sorts of things. And you find yourself becoming his mistress and his personal prostitute. The thing is, I always analyzed that and how it was possible that I fought it so much. And the long and short of it is that I was offended. . . . The fact is that . . . in those days when one was alone with a small child, and a widow, the guys were harassing you sexually all the time. And you say to yourself, Why? You're offending me. And then it turns out that you have to do it after all because besides the fact that you need the money, in any case you are doing it after all. And you don't even have the liberty to do it or not.

The clear-eyed evaluation by this woman points to a continuity in Mexican low-wage labor, and particularly in the pressures she experienced in service industries (she describes working in restaurants, working in a shoe store, cleaning). In comparing kinds of service industries—and in sex work as well "el servicio" is what the worker provides for the client—she thoughtfully evaluates the loss of choice in one set of working conditions, along with the paradoxically greater choice she experiences in the conventionally morally reprehensible industry.

Moreover, if we think across globalized cities, from Tijuana to New York, and analyze the question of service in isolation, removing the stigma of criminalization, the often moralizing tone, we can observe a rather astonishing parallel with service industry practices in the United States. For example, a sobering report by labor activists in the New York restaurant industry, one of few growth industries in the United States and one dependent on domestic laboring bodies, describes as standard practices the violation of federal wage laws, salary theft, overt racial

and gender discrimination, and verbal and sometimes physical abuse (Restaurant Opportunities Center of New York). Another sign of our transnational, neoliberal times: one might well conclude that abusive working conditions are endemic to the service industry in general and not solely to work involving Mexican *machistas*, American johns, or sex.

If the context of the service industry in the United States helps one think about how to articulate a discourse of rights versus agency in the gendered organization of work transnationally, so too the emphasis on trafficking and rescue uncovers biases about sex work in particular. Overall, our project was deeply concerned with uncovering the ways in which unwritten prejudices shape (and sometimes deform) the so-called objective hypotheses that undergird academic work in the social and biological sciences, including epidemiology, as well as statistical modeling and mathematical analyses. This issue is not just theoretical. Since these scientific studies have an important role in defining public policy, they should accurately reflect the material under analysis or at least recognize the existence and potential effects of their own biases.

Trafficking analysis generally focuses on rescue of the women—a moral good—while paying much less attention to the reprehensible role played by the First World clients who purchase these services, men only slightly less exploitative than the traffickers. The providers and the consumers of sex services exercise choice differently. The sex worker's goal is to provide a satisfactory consumer experience, partly to make the service less onerous to perform, partly to ensure repeat clients. Here Yasmina Katsulis's recent work in Tijuana confirms our earlier conclusions. As Katsulis argues, the client employs the language of consumerism, making the choice of paid sex a form of "conspicuous consumption," a display of luxury goods for a community of heterosexual men. In addition, the men's excitement about finding a Hollywood Wild West across the border ties in with other presumptions about women's roles in what these clients imagine to be a more traditional society, anachronistically untouched by the gender-equality politics of the United States. The clients, says Katsulis, assume a "politics of difference based (incorrectly) on cultural practices and values" (217).

In a fascinating and suggestive study, Julia O'Connell Davidson expands on this observation, parsing clients' understanding of their actions with respect to natural law. This is, she notes, "not a generalized nostalgia for a mythical past . . . but a wish to reclaim very specific powers" (14). For clients, natural law defines another form of gendered rights, one that they have to negotiate alongside their claims about consumerism. Choice for the client in this respect means investment in the fantasy of a lost past where heterosexual men (rightly) controlled avenues of power. This tension between past and present, presumed traditional and modern societies, is not unique to the sex client, of course. O'Connell Davidson hastens to clarify that the "tension between rhetoric of universal rights and liberalism's basis in a social contract that is gendered, classed, and raced" means that for many Anglo-European heterosexual men "the extension of universal rights to persons of colour and women is experienced as a loss of male sovereignty and selfhood. The sex tourists . . . are certainly not alone in their disquiet, but they are distinguished by the fact that they attach such an immediate *erotic* significance to this sense of loss" (13).

Thus, in Mexico the prototypical white, heterosexual client from the United States momentarily, for the length of the service, (re)gains a fantasized superiority that he presumes is his by right of his sex, nationality, and race but that he nonetheless experiences through a knowledge of its continuous loss in the global North, since the women of his own country do not recognize or accept the natural right of male dominion. This interplay of

choice and loss also occurs outside the world of paid sex work; McClintock's classic study of the colonial self reminds us that under colonialism, characteristically, there is a "dread of catastrophic boundary *loss* (implosion), . . . attended by an *excess* of boundary order and fantasies of unlimited power" (26). And yet there is a significant shift of perspective. The second major thing the border teaches us is to shift our focus from the North when thinking about globalized modernity and to look to the fringes of countries and customs.[11]

Finally, the nature of interdisciplinary scholarship also raises other salient questions. In the recognition of different forms of agential action, there are implications for our work as scholars and pedagogues. What is the mission of our academic work? "[T]his conversation depends on our willingness and ability to speak and listen across many of the taken-for-granted boundaries of intellectual work . . . , respecting that such work is not simply answerable to our theory and desires" (Grossberg 291). Cary Nelson would add that the goal of the humanities today should be to "unsettle knowledge and assumptions in ways more fundamental than any exam can or should test." We take seriously the challenge to think respectfully about ethnography and epidemiology and to unsettle their claims, as we chart our path across political and class borders, across academic and service work.

In some sense, this collaborative project engages in action research rather than the more speculative forms of analysis. I have found it to be a generative experience, providing me with an opportunity for reengagement with the things I came into the academy for. It has challenged me to learn about the different ways in which knowledge is structured in other disciplines and how those knowledge structures open possibilities for thinking, even as they blind us to disciplinary limitations. *Accountability* is a buzzword these days, but it also designates a commitment and an implicit contract. We investigators coming to the world of sex work from the outside are too often apt to reduce its complexities to a single, and much flattened, vision. One of the women brought us up short with this poignant reminder: "My life is my own. I live a normal life, like you, like any other human being." We owe it to her not to be patronizing about her choices.

Notes

1. See my "Asylum" and "Interdisciplinary Work"; Castillo, Rangel Gómez, and Delgado; and Castillo, Rangel Gómez, and Rosas Solís, "Tentative Exchanges" and "Violencia." In our work we use the term *transvestite* for any biological male wearing clothing defined as female and do not make categorical distinctions between *vestidas*, transvestites, and transgender individuals. Because transvestites' access to transnational labor circuits is so different from that of the women, in this article I am unable to discuss their situation at any length.

2. "[A]s sex workers we also face deep-seeded stigmas which mean that if we don't disclose to you our stories of tragedy and the demeaning experiences we have faced, we run the risk of not being believed by you. This is what we call feminist attachment to 'tragedy porn': A desire in the feminist movement to hear, and enjoy hearing, tragic stories of hardship from sex workers" (279). A clear example engaging the United States–Mexico border is Marco Kreuzpaintner's 2007 movie *Trade*, about a sex-trafficking ring that lures women from abroad, while also kidnapping Mexican girls. The movie was based on Peter Landesman's highly praised article in the *New York Times Magazine*, "The Girls Next Door" (25 Jan. 2004). A promotional poster for the film highlights Paulina Gaitán's Adriana, an impeccably groomed schoolgirl with lowered eyes seated in front of a garish symbolic evocation of her assets salable to the pedophile buyer—reminding us of her shame (or ours, for our voyeurism). The movie follows a fast-paced hunt for the evil traffickers, ending with the heroic rescue of young Adriana before her virginity is sold.

3. Herlinghaus makes a similar point in his call for an aesthetics of sobriety in the analysis of narcoculture.

4. She writes, e.g., "The emphasis on victimization in the West is historically linked to the exigencies of activist publicity round race and gender issues in the context of a masculinist state that exalted and protected only those victims whose innocence—and distance from state-based oppression—could be established or asserted in sympathetic terms . . . [casting] women as victims in need of protection from harm rather than as subjects deserving of positive rights" (82).

5. See, e.g., the 2005 nonstory by Elliot Spagat that begins, "Tijuana is cracking down on prostitutes by requiring them to pass monthly exams to detect sexually transmitted diseases. . . . Prostitutes at a government-run health clinic this week didn't seem too concerned about the change. They said they get checkups anyway, to ensure they are healthy." Note the contrast between the language of "cracking down" (with its suggestion of widespread illegal behavior) and the women's response that there has been no change to their legal, orderly lives.

6. A necessary caveat: transvestite sex workers are far more marginalized and exploited. Furthermore, transgender and transsexual sex workers have been almost entirely ignored in academic studies, partly because of the difficult and dangerous circumstances in which they work. At the same time, their history as victims of violence and abuse has made them distrustful of outsiders, including members of the gay human rights community. Many of them have failed to find other kinds of work. Some of them may have encountered discrimination because of their effeminate appearance, and this prejudice is enhanced by their high levels of drug and alcohol abuse and their participation in assault and robbery.

7. The women do worry about their vulnerability to disease and consistently emphasize their professionalism by commenting that they always use condoms with their (often reluctant) clients.

8. As O'Connell Davidson notes perceptively, "[S]ince women are not actually objects, but only treated as such, their potential sexual agency is extremely dangerous" (19); sex workers need to be politic because this agency can disrupt clients' feeling of social superiority.

9. What follow are passages chosen from in-depth 1995 interviews between Rangel and female sex workers in Tijuana, originally solicited as background information for the creation of a public-health questionnaire to address health-related issues of concern to the Comisión Nacional contra el SIDA. All translations are mine.

10. Our research shows that approximately eighty percent of the women in sex work are mothers.

11. As Lawrence Grossberg reminds us, "[T]he excluded, subalternized other is never outside of modernity, since it is a necessary aspect of modernity itself" (266).

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Import/Export: Housework in an International Frame

ANCA PARVULESCU

THIS ESSAY IS AN INVITATION TO REVISIT THE SECOND-WAVE FEMINIST debate on housework. It seems appropriate that a special issue on work should touch on one of the most dreaded forms of labor: housework. Traditionally done by women under the auspices of the family, this work has been outsourced over the last two decades to women from outside the family and often from outside the nation. I intend to rethink housework in an international frame and to consider its affinities with other forms of labor engendered by late capitalism. My focus is contemporary western Europe, where eastern European women, alongside women from the global South, do a lot of the physical household work and the caring labor traditionally associated with the role of a housewife. Ulrich Seidl's film *Import Export* (2007) dramatizes this predicament and serves as my entry into the housework debate. The film exposes viewers to the embodied knowledge of nonprofessional actors, who lend documentary immediacy to fictional scenes, characters, and dialogues. A close reading of the film expands our understanding of the contemporary, transnational continuum of "women's work," pointing to the post-1989 emergence of an international private sphere. Arguments about foreign language learning and translation are central to the film's project and to the conclusion of this essay, as is the use of visual gesture in a context in which language often fails or feels inadequate. I will take a brief excursion through Seidl's film before I turn to the second-wave feminist debate on housework and identify its points of convergence with autonomist neo-Marxism, one of the most influential theories of post-Fordist labor.

The shift in the historical configuration Seidl's film depicts came in 1992 with the Maastricht Treaty, which premised the

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European Union on what are called "the four freedoms": the free movement of goods, services, capital, and persons. Released on the cusp of the European economic crisis that began in 2008, Seidl's film put the four freedoms in their rightful economic framework, rethinking the free movement of persons as the gendered import/export of labor. In the film's title sequence, the red space of "import" almost unnoticeably slides into the white of "export." Whether a "person" is the object of import or export is relative to one's location in Europe. Location, however, is unstable ground in late capitalism, when the position of importer of cheap labor is fragile and one can always become an exporter of one's own labor power. In the film, a young Ukrainian woman (Olga) and a young Austrian man (Paul) are, for different reasons, simultaneously "export material" in their countries and "import material" in each other's countries. The film deals with import/export in Ukraine and Austria, which it considers emblematic of the continent's two poles, "Western Europe," which often goes by the name of *Europe*, and "Eastern Europe."[1] Although only half of the film is devoted to Olga, my essay focuses on her. I will argue that Olga embodies a new figure of the housewife, one that foregrounds the place of housework in the international import/export of labor.



FIG. 1
Frame from Ulrich Seidl's *Import Export* (2007).

Two Europes

Olga is played by Ekateryna Rak, a Ukrainian nonprofessional actress selected by Seidl through a casting call.[2] At the beginning of the film, the viewer witnesses Olga's attempts to supplement her salary as a nurse by turning to the Ukrainian branch of the global cybersex industry. The viewer becomes privy to a series of scenes that show Ukrainian women posing for Internet voyeurs, who order them to strip, dance, and orgasm. The women do it mechanically, sometimes chatting among themselves. A handheld following shot motivated by Olga's movement passes by room after room in which young Ukrainian women fake technology-mediated pleasure for global Internet consumers. Sex and its attendant affective performances are hot postsocialist commodities. The scene spotlights the widening abyss between post-1989 idealism (1989 is our "last revolution") and the materialities of the crudest, most unregulated form of market capitalism that followed it. Everything is for sale.

In the context of the cybersex scene, Olga is given a German language lesson. What kind of foreign language skills does work in cybersex require? Olga does not need to say much in front of the webcam, but the little she says is essential to the success of the economic transaction. Even if she does not speak ("I do not want to see your face," one customer shouts at her), she needs to understand what she is asked to do. Listening skills take center stage. The composition of the language-lesson shot is reminiscent of a Toulouse-Lautrec painting (fig. 1). We are accustomed to seeing dancers dancing, but, like Toulouse-Lautrec, Seidl plays with the viewer's expectations. Here sex workers are learning foreign languages. It is a casual, quiet, intimate scene. Framed by the walls of a narrow hallway in a decrepit postindustrial Soviet building, Olga and

her friend are taking a cigarette break. They use the opportunity to practice their German. The camera is obdurately static in this scene, focusing the viewer's attention on minute gestural shifts.[3] Struck by the incongruity of a language lesson conducted in the industry's livery, Olga bursts out laughing, only to be admonished that work is no laughing matter. She eventually has to give up the job because not only is she stiff, clumsy, and embarrassed and cannot quite perform its visual tasks but she cannot translate its minimalist communicative transactions. She would need to learn what Jürgen Habermas would call "core European languages" (German, French, English) to be able to successfully sell postsocialist sexuality on the European market.[4]

Olga's Ukraine is metonymically represented by a bankrupt postsocialist medical system (a stand-in for the eastern European state in perpetual transition toward European and Euro-Atlantic institutions) and the cybersex industry (a stand-in for market capitalism). The film takes this Ukraine as the background to Olga's European travels. The bottom line in the film's initial situation: Olga cannot make a living in Ukraine. The western European labor market is no haven, but certain gender-specific jobs present themselves as opportunities.[5] When one day she receives a mysterious letter, presumably from a friend who asks Olga to join her in Austria, Olga packs her things in the middle of the night and places her infant son on her mother's bed. The nonprofessional actors in Seidl's film improvised all dialogues, and in this scene mother and daughter choose to say nothing. Silence is an eloquent cinematic gesture. The mother knew all along that Olga was export material; it was only a question of when her time to leave would come. The silence between mother and daughter is thick with unspeakable, contradictory, and yet structurally congruent affective attachments to past and future promises, socialist *and* capitalist. It goes without saying that Olga's mother will care for her infant son. Such is the beginning of Olga's narrative of transnational motherhood.[6]

Once Olga is in Austria, the slowness of Seidl's camera becomes a mimetic repetition of the temporal tediousness of her tasks. In a long, painful scene, Seidl has her Austrian female employer teach Olga how to brush the teeth of a decorative stuffed fox's head on the wall, satirizing the Austrian lower middle class turned European bourgeoisie, with their (petty) pleasures and decorative objects. In other scenes, we see Olga dust and scrub floors. We see her retire to her room, a laundry room with an Ikea bed in one corner. We see her pack and leave, carrying suitcases and bags, after she is fired. We see her move to another job, as a cleaner in a geriatric ward. In this new job, Olga is reprimanded for combing a patient's hair. She is not a nurse, an Austrian nurse reminds her; she is a cleaning lady. Olga was a certified nurse in Ukraine, but Seidl's film makes sure the viewer understands that a new European division of labor is in force to keep Olga in her place as a cleaning lady.

When Olga enters the western European labor market, she simultaneously enters a new sexual market. She attracts the attention of two men in the ward. "Are you from Serbia?" a young male nurse inquires. The film does not pause to mark the irony. In today's Europe, the only question asked about a "white" cleaning lady is where in eastern Europe she comes from.[7] One of the patients, Erich, also takes an interest in Olga. He goes so far as to propose to her: "You can stay with me. I'll pay you, you'll live with me. I'll have a pretty woman again. And if you're good, I'll even marry you." Olga laughs. "It's a great chance for you to stay in Austria as an Austrian," the man retorts. Olga stops laughing. One of her eastern European friends (played by Seidl's own cleaning lady) tells her about the advantages and risks of a "paper husband." Marriage would land Olga the job of personal attendant, a detail presented by the film with matter-of-fact, almost Rabelaisian grotesque realism.[8]

Having positioned Olga on the market for men's sexual attention, the film ends with a wrestling match between her and an Austrian female nurse. This conclusion follows a party given for the entertainment of the patients. A young male nurse asks Olga to dance. Later, as she leaves the party, a female nurse attacks her. Filmed in a medium long shot that captures the violent yet intimate imbrication of two half-naked female bodies, the scene foregrounds the growing tension between eastern and western European women. "A young, blonde pretty thing like you always finds a man," Olga was told earlier in the film. Both nursing jobs and marriageable western European men seem to have become scarce commodities, and women—westerners, easterners, and women from the global South—fight for them. The year is 2007. Only forty years have passed since Julia Kristeva hailed "European women" as the collective agent of a future European feminism. What happened?

Housework

Seidl's film documents the continuum of labor on which a woman like Olga moves—from unpaid care work for her family to nursing and cybersex in Ukraine to cleaning, elder care, and potential marriage in Austria. Prostitution is always in the air as a possibility. These are jobs on the continuum of "women's work," variations on the role of the traditional housewife. I want to assess what it means for Olga to engage in this labor, since the former Western housewife often toils in other sectors of the labor market. Housework has once again become a prism through which to understand the workings of political economy, this time in an international frame. Barbara Ehrenreich memorably described the rallying of second-wave feminists around the rejection of housework: "When, somewhere, a man dropped a sock with the calm expectation that his wife would retrieve it, it was a sock heard around the world" (87). When today a man drops a sock with the calm expectation that various Olgas will retrieve it, it is in fact a sock heard around the world. Seidl's film attempts to capture the rippling echoes that the quiet landing of such a sock produces in the cinematic public sphere and, possibly, outside it as well.[9] What, then, is housework?

Having for a long time looked at the Marxist tradition for an understanding of the economic dimension of oppression, second-wave feminists emphasized the limits of its application to the economics of women's oppression. Their premise was that "women" constitute an economic category in relation to the capitalist mode of production. *Housework* was the keyword around which this insight developed. Whether women participate in the paid labor force or not, for the most part they are responsible for the labor of reproduction. "This incessant reproduction, this perpetuation of the worker, is the absolutely necessary condition for capitalist production," Marx had written (*Capital* 716). Women's labor in the familial household is instrumental to the maintenance and reproduction of what Engels called "immediate life" (35), the labor power on which the reproduction of capital depends.[10] This work involves cooking, cleaning, the care and education of children, and sometimes sex.[11] If women went on strike for a meaningful amount of time, there would be no reproduction and therefore no production.[12] "Wages for housework" seemed the logical conclusion—not primarily for the wages but because only waged labor was recognized as labor. "To say that we want money for housework is the first step toward refusing to do it," Silvia Federici wrote (191).[13]

Second-wave feminists provided a thick description of the labor involved in housework. They took pleasure in listing the dreaded tasks: "Here's my list of dirty chores: buying groceries, carting them home and putting them away; cooking meals and washing dishes and pots; doing the laundry; digging out the place when things get out of control;

washing floors. The list could go on but the sheer necessities are bad enough. All of us have to do these jobs, *or get someone else to do them for us*" (Mainardi 83; my emphasis). They spotlighted the work's monotony. Onerousness. Pervasiveness. Repetitiveness. Circularity. Futility. The endless routine. The isolation. The smells. The emotional toll: "Neuroses, suicides, desexualization: occupational diseases of the housewife" (Federici 187).

Commenting on the disinclination of cinema to represent work, domestic or otherwise, Chantal Akerman's film *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975) portrayed the dreaded routine (fig. 2). A fictional housewife, Jeanne, is filmed by a frontal camera that remains fixed, suggesting that no action worth following is taking place. Jeanne cooks, dusts, tidies up, serves dinner to her son, and has sex with a few male visitors. Everything unfolds in extended duration, at the same pace, and at the same level of enthusiasm. What film critics call *temps mort* is the stuff of cinema for Akerman. Viewers are forced to live the ensuing slowness, repetitiveness, and boredom as a function of spectatorship. Hard at work on the tasks of spectatorship, they learn on their own skin (if they do not already know) how it feels to move from the kitchen to the bedroom and back to the kitchen and then back to the bedroom, each time turning the light on and off, seemingly a million times.

Having offered a diagnosis, second-wave feminists imagined solutions to the problem of housework. One was the commune; housework should be done collectively, by men as well as women. More widespread was the demand for the socialization of housework, which often went hand in hand with the industrialization of housework. This meant that housework should be done professionally, by the state (in the case of socialization) or private businesses (in the case of industrialization), employing people from outside the family, trained for these purposes, who would be paid accordingly. Ellen Malos added an important qualification to this demand: "A struggle for both socialized housework and shared tasks of personal maintenance across sex lines in the home . . . sharing of necessary housework with men (and children) is important too, since not all housework can be taken outside the home" (Introd. 28). It is



FIG. 2
Three frames from Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975).

often forgotten that, at least in its early stages, central to the struggle for the socialization of reproductive housework was the mobilization for the right to universal, twenty-four-hour child care. While abortion was meant to liberate women from the burden of biological reproduction, child care would liberate them from the labors of social reproduction.[14]

Second-wave feminists imagined that the socialization of housework would undermine the sexual division of labor. Their goal was to slowly render irrelevant the economic category "women." It was an argument dependent on place: the place of women's labor, inside or outside the home. If women so desired, they should enter the paid labor market and work outside the home—or at least outside their own homes. The risk remained that women would continue to do women's work, extending the parameters of the sexual division of labor. Vivien Leone put it succinctly: "when you do it for free, you're a wife; when you do it for money, you're a maid" (516). Wendy Edmond argued that "a lot of the work that I did at my job in a shop was housework. . . . Somehow I hadn't stopped being a housewife" (43). In an article titled "The Home in the Hospital," the Power of Women Collective insisted that "the hospital worker is a waged houseworker . . . hospital work is socialised, industrialised housework" (69). Juliet Mitchell extrapolated: "At present women perform unskilled, uncreative service jobs that can be regarded as 'extensions' of their expressive familial role" (121).



FIG. 3
Mierle Laderman Ukeles, *Hartford Wash: Washing, Tracks, Maintenance: Outside*, 1973. Performance at the Wadsworth Atheneum, Hartford, CT, part of Ukeles's Maintenance Art Performance Series, 1973–74. © Mierle Laderman Ukeles. Courtesy of Ronald Feldman Fine Arts, New York / www.feldmangallery.com.

In response to this realization, the performance artist Mierle Laderman Ukeles staged events in which she cleaned private and public spaces, in an effort to bridge the private and public dimensions of housework, unwaged and waged (fig. 3).[15] For Ukeles, housework proper and its extensions were captured by the phrase

"maintenance work." The project assumed that, once staged as "care art," maintenance work and the sexual division of labor on which it rests would lose their naturalness.[16] Housework would come to be valued and enjoyed as creative labor and thus its implacable synonymy with habit made famous by Marcel Proust's words "Habit! That skillful but very slow housekeeper . . ." would in time become obsolete (8).

The feminist arguments of the 1970s need rearticulation in the light of post-1989 globalizing political and economic developments that, among other things, brought Olga to Vienna.[17] The sexual division of labor is very much in force. It has remained in force in the Western family, where women continue to be responsible for most of the housework, since the much desired redistribution of housework among the members of the family has not occurred.[18] But the sexual division of labor has also been further extended in the last decades—on old and new patterns of class, racial, and ethnic stratification.[19] Today there is an international sexual division of labor: women do women's work, the old chores of housework, transnationally. The statelessness implicit in the old familial private sphere is often literalized.[20]

For the most part, as was often the case in the past, there are wages for housework. They are not, however, the wages second-wave feminists imagined. They are meager, passport-determined wages.[21] They are not a breadwinner's wages, enough to support Olga's daily maintenance costs in Austria and her long-distance reproductive costs in Ukraine.[22] "All of us have to do these jobs, *or get someone else to do them for us*," Mainardi's formulation, resonates differently today, when "or" often marks the rule rather than the exception—at least, for "us" (an ever-growing constituency of western European and American citizens). Instead of coming to be valued as creative and enjoyable work, housework has been returned to its historical degradation, even as its tasks have multiplied.[23] If the commune has receded beyond the horizon of historical possibility, the socialization-cum-industrialization of housework seems to have been accomplished, with a perverse twist.[24]

In Seidl's film, the woman in the middle-class Austrian household does not do the housework. There is no man in the house, a way for Seidl to reaffirm the misguided assumption that the question of housework is dramatized "between women." One assumes the Austrian family could hire a company to do the work. Or it can hire Olga—a self-employed eastern European woman working *as* a woman. Blending elements from Viennese actionism, Italian neorealism, feminist filmmaking (Akerman), and the postcolonial tradition of Ousmane Sembène's film *Black Girl* (1966), Seidl provides a thick description of Olga's labor.[25] Her labor remains tedious, onerous, circular, repetitive, futile. It is physically strenuous. It is taxing psychologically. Olga forever dusts a range of objects, familiar—to her and the viewer—from the global market of cultural images. Once in the West, contrary to what the global fantasy promises, Olga does not acquire such objects. But she gets to touch them as she dusts, in an affective milieu of isolation and alienation. "Is this France?" the young Senegalese woman in Sembène's film repeated in 1966, as she moved about the apartment in which she was effectively imprisoned. "Is this Austria?" Olga echoes in 2007. This is not to say that Senegalese women are no longer engaged in this work. They are, but Olga has joined them in their occupational ghettoization. Eastern European women and African women might even be competing for the same jobs.[26]

Why, we need to ask, is the figure of the eastern European domestic worker, in Seidl's film and elsewhere, highly sexualized? Olga replaces the western European wife in some of her roles in the house, which makes it hard to know where to draw the line on the continuum of care. Reading Freud, Kathleen McHugh reminds us that the Wolfman's

repressed image of Grusha, the maid, scrubbing the floor is a cover for his memory of parental coitus, a memory in which the mother is in the same position. McHugh writes, "The inferred but unmentioned figure in this cleaning scene is the prostitute. She, like the maid and governess, supplements the services provided (without pay) by the wife" (35). The bourgeois wife is a nonmaid and a nonprostitute. The triangulation sullies the image of the maid: on her knees, she deals in physical dirt, scrubbing floors, but the position is also associated with the moral dirtiness of the prostitute. The maid becomes a quasi-prostitute dwelling at the heart of the *domus*, as "one of the family." In Seidl's film, the bourgeois mistress of the house is anxious on two counts: Olga is threatening her mothering and is a potential prostitute figure for the absent man of the house.[27] The viewer witnesses gestures of what Seidl continues to call "everyday fascism" (Wheatley 48), as the Austrian employer looks through Olga's things before dismissing her. She smells Olga's lipstick in disgust. She inspects her clothes, especially an eyebrow-raising pair of tight leather pants. She concludes that Olga is too "dirty" and has to leave. The film trusts its viewer with the racial decoding of cleanliness and dirtiness.[28]

Olga is the new housewife. In the 1970s Catherine Hall did the invaluable work of historicizing the category:

> Being a housewife, then, is a condition which is socially defined and its definition changes at different historical moments. When we talk about a housewife now we mean a woman whose work is to maintain and organize a household and look after her husband and children—we think of washing, cooking, cleaning and the full-time care of pre-school children. (34)

Today we witness a new stage in the history of the housewife. To say that Olga is a housewife is to argue that the category theorized and historicized by second-wave feminism needs to be rethought as a structural, nonessential, fragmented, often transnational economic position that anyone can occupy. Not only do Western men often find wives who make good housewives transnationally, but when the job is fragmented and outsourced, it is outsourced transnationally.[29] Western European parents do not ship their children to Ukraine (a provocative thought experiment proposed by Nancy Folbre), although they have started to ship their elderly to various parts of the world.[30] The tasks of housework are still performed in the Western household, but by a housewife who inhabits it temporarily, as an employee, having commuted across Europe and sometimes across the globe.

Judith Rollins writes, "The domestic is . . . an extension of, surrogate for, the woman of the house" (183). In the typical twenty-first-century middle-class Western family, there still is a wife in the household, but when she can afford a surrogate, she is not necessarily a housewife. She often works outside the home. She might even love her work, since it might be, as Freud imagined, "freely chosen" to respond to "existing inclinations" (30). However, the Western woman may hate or be indifferent to her work but needs it to make ends meet in a dual-career couple or as a single mother. Or she might be caught in a vicious circle in which she has to work to be recognized as a modern woman. It is also possible that she does not work outside the home but needs help anyway—to approximate the imperatives of round-the-clock, intensive parenting, for example. The heavy demands on the Western woman's time and the fact that housework has not been redistributed among the members of the family produce the "care deficit" Olga fills.

Olga continues to provide care for her family in Ukraine, her infant son in particular. This is long-distance care, mediated by a phone. It has become a familiar image across contemporary media: mothers talking to their children, often infants, on the

phone. Through the sound of her voice, Olga attempts to provide the minimum of care, which otherwise manifests itself in a monthly check. In Ukraine, where, despite the history of "real existing socialism" and its attendant "state feminism," care has remained a function of kin, the cleaning, cooking, and changing of diapers are done by a grandmother turned mother figure. At the formal level, Olga's long-distance mothering is captured by a distant camera. The medium shot relies on the expressivity of her voice, as she sings lullabies to her infant son on the phone, but denies access to the intimacy of her face (fig. 4). The scene may well move the viewer, but it refuses to emotionally short-circuit the long-term intellectual task of understanding what motherhood might mean in a long-distance situation in which it is primarily labor-based and in which care and love are mediated by old and new media (voice and, increasingly, video calls).[31] This form of care, it should be said, is work, too. If it is clear that Olga has to, as we say, "work at it" when, earlier in the film, she has her son on her lap and unsuccessfully attempts to pacify him, long-distance phone care for a child who might not remember his mother's face has to be recognized as work.



FIG. 4
Frame from Ulrich Seidl's *Import Export* (2007).

Arlie Russell Hochschild has argued that we are witnessing the emergence of a new form of imperialism, whereby emotions—care, love—become distributable resources ("Love"). We know we can displace and redirect our love, project it on a number of objects. Love, then, can potentially be extracted from poor countries and exported to neocolonial sites. Seidl's film suggests we might have reached a novel stage in the history of this idea. Olga's Austrian female employer knows about the risks of outsourcing care. It is as if she had read *Global Woman*. What she wants from Olga is strictly physical labor. She gives her detailed instructions. She fires Olga for playing with her children. She does not allow Olga to care. The predicament is repeated on the "public" side of the equation. In the geriatric ward, Olga is urged to stick to her job as a cleaning lady. She is not allowed to touch the patients. Or talk to them. Or comb their hair. The fantasy that eastern Europe is a new reservoir of love seems to have reached its point of backlash. Love and human touch are not supposed to be on the list of imports from eastern Europe. Seidl seems to suggest that they come as inevitable by-products, as a function of the surplus humanity he attributes to an eastern Europe still imagined as a "bloc."[32]

In the context of the 1970s housework debate, Caroline Freeman wrote, "We must aim to draw a wedge between the physical tasks of housework and the emotional servicing wives and mothers are expected to do *as women*" (147). If only we could. Reproduction is a broad category; its physical and emotional tasks are interrelated and are not easily separable. The labor involved in mothering is a test case here. Hypothetically, the Austrian mother could provide emotional, loving care to her children, like talking, laughing, caressing, singing, and occasional playing, while Olga could cook the children's food, wash their clothes, walk them to school, and clean their mess. On the one hand, we would have quality time; on the other, the dirty work.[33] On the one hand, spiritual work; on the other, menial work.[34] The problem is not only that



FIG. 5 Frame from Ulrich Seidl's *Import Export* (2007).

the Austrian mother in Seidl's film does not perform the "spiritual" tasks of parenting but that the dirty work is infused with care. Olga touches the patients in the geriatric ward through her cleaning gloves (fig. 5).[35] The image belongs to a sequence of episodes of touch, filmed from a distance by a shaky handheld camera at first, then by a calmer camera that allows for more proximity but still hesitates and holds back. Finally, the camera stops to frame a planimetric, frontal shot of Olga's head as it slowly tilts down to reveal a photographic pose of her gloved hands touching a patient. The camera's transition from distance to closeness rehearses, at the level of form, Olga's own evolution in acknowledging that her work as a cleaner involves both menial and spiritual tasks. Seidl's episodic framing of touch gestures toward a cinema of tactility that, in its politicized forms, dramatizes the dilemmas of the contemporary care industry. This capacity explains why cinema serves as a vehicle for the study of transnational housework. Film can linger indefinitely on scenes in which apparently nothing happens. At the visual level, it slowly foregrounds a touch, a gesture of care. But these scenes also suggest an argument about film and time. In the tradition of Akerman, they produce the deceiving sense of empty time (*temps mort*) that dominates the world of care. Film, after all, can also be said to be part of the care industry, momentarily touching an alienated viewer in search of a sense of community and political purpose.

Immaterial Labor and Women's Work

It has been noted that post-Fordist labor patterns structurally resemble work traditionally considered "women's work" (e.g., Hardt and Negri). Italian autonomist Marxists have been at the forefront of the theorization of immaterial labor as the new mode of labor and the harbinger, as Maurizio Lazzarato puts it, "of a 'silent revolution' taking place within the anthropological realities of work and within the reconfiguration of its meanings." The latest form of capitalism, increasingly referred to as "cognitive capitalism," seeks to "involve even the worker's personality and subjectivity within the production of value" (140, 136). The worker's soul (language, creativity, affect) has been put to work, Franco Berardi argues. Instead of being controlled in a disciplinary, factory-based regime, the new worker is asked to participate cheerfully in the life of the company. The worker's desire is invested in work, because, in the absence of alternatives, the most interesting part of life is work. Whether one works for a company or not, in the new economy one is always quasi-self-employed, an entrepreneur when it comes to one's own labor power and its transformation into value on an ever-changing market. The location of labor is no longer the factory; work has been dislocated and happens everywhere, often at home. Its temporality has shifted as well, for it becomes increasingly hard to distinguish between work time and leisure time. The Marxist categories of production and reproduction become indistinguishable. Lazzarato observes that "life becomes inseparable from work" (138). Labor necessitates the creation of social and communicational relationships, such that work is done collectively, in teams, and

communication broadly understood is often the measure of entrepreneurial success. This is not only the labor situation of highly skilled workers; it is a general condition. Today's unemployed are expected to become creative in finding jobs; lack of success is the worker's personal failure. Lazzarato lists the qualities of the new work: "Precariousness, hyperexploitation, mobility, and hierarchy" (137).

At times reluctantly acknowledged and at times enthusiastically celebrated, the feminist debate on housework is an important precedent for the autonomist theorization of post-Fordist labor.[36] The feminist critique of Marxism revealed the value extracted from housework as physical, relational, and affective labor. In the second-wave feminist debate, housework took place inside and outside the home, at all times. Life and work were indistinguishable. There was no separation between work and leisure. Work involved some fun, and the worker's desire was certainly entangled in her work. Second-wave feminists considered divorce an always present occupational hazard, driving home arguments about labor precariousness. They also argued for the right to refuse work. The solution to the problem of housework was "to take back our time, which happens to be our lives" (Edmond and Fleming, "If" 12). Family work was paradigmatic to the theorization of women's work, but Hochschild argued that the work of the stewardess and of other female service providers involved the commercialization of sociality and affect (*Managed Heart*). Rollins argued that, in addition to its physical tasks, domestic work involved the creation of a complex form of sociality between employer and domestic, the latter needing to be "an amiable and pleasant person" (186). Sex work has only recently been theorized as a form of affective labor, but sex workers' organizations have long argued that sex work involves the commercialization of certain forms of sociality, affect, and language, as the cybersex scene in Seidl's film also suggests.[37] It should be clear that many arguments of Italian neo-Marxism are present in the second-wave feminist literature, inside and outside Italy.[38]

How do these arguments relate to Olga? If we agree that Olga is the new housewife and that the post-Fordist worker is a variation on the figure of the housewife, what would it mean to take Olga's labor as a model for the theorization of labor? First, following the feminist instead of the autonomist line of reasoning, we might need to retool the category of reproduction for our post-Fordist times. An overly strict distinction between Fordist and post-Fordist economies risks relegating Olga's dusting to anachronistic modes of production and reproduction, to some pre–information economy, a rudiment of a bygone era, when, in fact, the new economy thrives on the contradictions that make up the fabric of her labor universe, including the cohabitation of the archaic and the postmodern (see cybersex).[39] In an international framework, Fordist and post-Fordist become geographic categories. Some economies are post-Fordist because they outsource Fordist productive labor and its attendant forms of reproductive labor to other parts of the world. The distinction between Fordist and post-Fordist rehearses and amplifies the international division of labor neoliberalism inherited from colonialism.[40] That distinction renders certain kinds of reproductive work once again invisible, internationally. Although this is not their intention, when autonomist Marxists note the collapse of the categories of production and reproduction, the spiritual tasks of reproduction metonymically stand in for reproduction as such. It is the "soul" of the housewife that they see in the post-Fordist worker. The phrase *immaterial labor* is meant to include various forms of physical labor, but it does not cover many aspects of Olga's working life.

In having Olga work in a middle-class Austrian home and a geriatric ward, Seidl's film couples the two sites in ingenious ways. Aside from the question of care, and in an

oblique relation to it, there is the question of waste management. This might be the bottom line of material labor. "I did not come to America to do this," a woman declares in Anayansi Prado's documentary *Maid in America* (2005) as she cleans a toilet in a middle-class American home. It is a reminder that toilets, human waste, and their odors are recurrent motifs in narratives of transnational mobility. What makes the viewer uncomfortable with the scene is the fact that toilets are supposed to be private. Dominique Laporte argues that in France toilets became private when François I imposed the duty of waste removal and cleaning on individuals:

> [W]e witness the *domestication* of waste, as a result of which the subject sees the object assigned to its "true" place; that is to say, to his home, *in domus*. If waste ensconced itself in the home, and consequently in the private sphere . . . it must certainly have played a role in the emergence of the family and familial intimacy. . . . [W]hat happens in my home, in my family, my dirty laundry, and all the rest is no affair of yours. This little heap in front of my door is my business; it is mine to tend. (28)

Laporte does not tell us that "it is mine to tend" is just a way of speaking, since the master of the house delegates the tending to others in his household. When the housewife is without help, it is her job to remove waste. The issue is managed in silence, in the home, as each family's private business. Today, given that Olga is often responsible for this job, in the middle-class Austrian home and the geriatric ward alike, the private has gone international.[41] Olga's two jobs no longer cross the private-public distinction that second-wave feminists critiqued. They belong to a reconfigured, international private sphere, the space where cognitive capitalism quietly takes care of its dirty laundry.

We are told post-Fordist economy is centered on information and communication: "*language itself has been put to work. . . . [L]anguage itself has become wage labor*" (Virno 271). Paolo Virno gives as an example "immigrants, for whom the struggle over wages is never separable from confrontations and frictions with language, forms of life, ethical models" (271). Olga reminds us that information and culture flow not in language but in specific languages, in a linguistic global and European hierarchy that parallels a citizenship hierarchy. Olga is perpetually lectured on the how-to of cleaning, not because she does not know how to do it but because lecturing is a technology of power through which hierarchies—domestic and international—reproduce themselves. Her limited and accented knowledge of "European languages" places her on the "feminine" side of the international division of labor. The lecturing Olga endures is always delivered in articulate, quasi-scientific, unaccented German. The content of the lecture is not important because such homilies send only one message: you are constitutively unable to achieve this level of language proficiency. Olga and her eastern European coworkers pose for a shot that captures their skeptical listening as an exercise in endurance (fig. 6). If one can speak of the dignity of labor in Seidl's film, it is located in the boredom of these faces.



FIG. 6
Frame from Ulrich Seidl's *Import Export* (2007).

Olga has knowledge, not only because she is trained as a nurse in

Ukraine but also because she works, as a function of what Marx called "the general intellect" (*Grundrisse*). The term has received renewed attention recently, serving as an anchor for the autonomist celebration of the affirmative potential of immaterial labor. The lecturing scenes in the film dramatize the realization that, if Olga is to continue to clean European toilets and provide unacknowledged, unremunerated care labor on the side, the translation of her knowledge into productive communicative information needs to fail. As the viewer follows the minute movements of her face, it becomes clear that Olga is constantly interpreting and translating information.[42] Lecturers are present, however, to make her knowledge appear inadequate. They, after all, make a living out of the staged failed translation of Olga's knowledge. The unscripted gestural choreography of this scene dramatizes the active production of this failure.

Seidl filmed *Import Export* in winter. White snow offers a visual continuity between Austria and Ukraine. On account of the winter landscape, a few times in the film the viewer is unsure whether a scene takes place in Austria or Ukraine. If there is a continuous Europe in *Import Export*, it is a mood induced by this disturbing white snow. Stylistic choices are restrained, as the film oscillates between static, planimetric camera shots and shaky handheld shots. One could say Seidl is taking austerity measures, *avant la lettre*. The austere episodic continuity of the film constructs an affinity between Olga and the protagonist of the second half of the film, Paul, a young, unemployed Austrian man exported to Ukraine. Olga and Paul belong to the same precarious generation of European youth. But Seidl's film tells us something important about the uneven distribution of vulnerability and labor precariousness between the sexes gone transnational. The characters never meet; they never occupy the same space, the same boat, the same "precariat." They travel on tracks that resonate with each other (*rhyme* is the word used by Mattias Frey [196]) but never intersect. The material realities of two parallel Europes pressured Seidl to look for a form that would do them justice (import/export). Seidl does not tell us that Paul remains sutured to the Austrian welfare state and to a potential "income of citizenship," made possible, at least in part, by the surplus extracted from Olga's labor.[43] Their adventures are structurally parallel, but Olga and Paul are segregated by the international sexual division of labor, as well as the new racial, ethnic, and citizenship-based European stratifications—the new wall, if you will.

Notes

1. In an effort to distance myself from the rhetoric of the Cold War, the most recent installment in the European production of "Eastern Europe," I will not capitalize the adjectives *eastern/western*. For the history of the term "Eastern Europe," from the Enlightenment to the present, and the place of the Cold War in this history, see Wolff.

2. Seidl described his casting choices in an interview: "I thought it would be better to get somebody who doesn't know the language and has never been to the West. So we did a casting call in the Ukraine, with the requirements that there would be no actresses from Kiev, only women from the sticks who had never been in front of a camera" (Huber 26).

3. Seidl's film claims membership in a cinematic tradition in which film critically frames gestures—a touch, a look, the movement of a hand. "Making gestures citable" is one of the greatest achievements of the actor, Samuel Weber writes, reading Walter Benjamin (97). Seidl made a point of using nonprofessional actors, in an effort to "cite" spontaneous, unscripted gestures.

4. Levy, Pensky, and Torpey trace the debate prompted by Habermas's use of the phrase "core Europe."

5. Seidl's 1990 documentary *Good News; or, Of Paperboys, Dead Dogs, and Other Viennese* began a long-term project of documenting the everyday lives of migrant workers—first in Austria, then in Europe. Stefan Grissemann refers to Seidl's project as "docu-fictional anthropology" (19).

6. On transnational motherhood, see Hondagneu-Sotelo and Avila.

7. In another scene in *Import Export*, an immigrant woman attends a course on Austrian job-application

procedures. She is praised when she learns the appropriate way of introducing herself: "Hi, this is Andrea Milica. I was born in Yugoslavia. I am looking for a job as a cleaning lady." The scene suggests that the woman's expertise is a function of her gender, place of birth, and citizenship. Half of all migrant and immigrant women in Austria work as domestic workers (Haidinger 172).

8. In Rabelais's *Gargantua and Pantagruel*, Panurge debates the pros and cons of marriage. Among other things, he claims, one is at a disadvantage in old age if one is not married. Were he to fall ill, who would care for him (444)? Seidl pushed this argument to its logical consequences in an earlier film, *Loss Is to Be Expected* (1992), which features an elderly Austrian man looking for a wife to cook for him.

9. Thomas Elsaesser writes about the European cinematic public sphere: "Film festivals have in effect created one of the most interesting public spheres available in the cultural field today: more lively and dynamic than the gallery-art and museum world, more articulate and militant than the pop music, rock concert and DJ-world, more international than the theatre, performance and dance world, more political and engaged than the world of literature and the academy" (101).

10. On this work's historical oscillation between "productive" and "reproductive," see Boydston.

11. Selma James listed the tasks involved in reproductive labor: "First it [a human being] must be nine months in the womb and must be fed, clothed and trained; then when it works its bed must be made, its floors swept, its lunch box prepared, its sexuality not gratified but quieted, its dinner ready when it gets home, even if this is eight in the morning after night shift. . . . This is how labor power is produced and reproduced when it is daily consumed in the factory or the office. *To describe its basic production and reproduction is to describe women's work*" (37).

12. On the general strike, see Dalla Costa.

13. Although often the feminist call was to "get women out of the home," work was not idealized as a solution. Mariarosa Dalla Costa and Selma James wrote, "[W]omen refuse the myth of liberation through work. For we have worked enough. We have chopped billions of tons of cotton, washed billions of dishes, scrubbed billions of floors, typed billions of letters, wired billions of radio sets, washed billions of nappies by hand and in machines. . . . We must refuse the development they are offering us" (51). The Los Angeles Wages for Housework Committee argued, "When we fight for jobs, we fight for the right to be exploited, we fight for the right to do more work" (124). Retracing the history of this debate, Kathi Weeks emphasizes that "wages for housework" was at the same time a demand, a provocation, and a perspective (128); its spirit was antiwork and sometimes postwork.

14. For a history of this debate, see Dinner.

15. Ukeles enumerates the tasks of maintenance work in her "Manifesto for Maintenance Art 1969!": "clean your desk, wash the dishes, clean the floor, wash your clothes, wash your toes, change the baby's diaper, finish the report, correct the typos, mend the fence, keep the customer happy, throw out the stinking garbage, watch out don't put things in your nose, what shall I wear, I have no sox, pay your bills, don't litter, save string, wash your hair, change the sheets, go to the store, I'm out of perfume, say it again—he doesn't understand, say it again—it leaks, go to work, this art is dusty, clear the table, call him again, flush the toilet, stay young" (6).

16. Anne McClintock made a similar argument on the margins of popular S/M theatrical enactments: "Prostitutes testify that men frequently enact scripts framed by the 'degradation' of domesticity: paying large sums of money to sweep, clean, launder, and tidy, under a female regime of verbal taunts and abuse. . . . [T]he spectacle of the male 'slave' on his hands and knees, naked as a newt and scrubbing the kitchen floor, throws radically into question 'Nature's' edict that differences in gender entail natural divisions of labor" (93, 97).

17. Central here is what Saskia Sassen calls "the feminization of survival." Eastern European countries like Ukraine, Moldova, Romania, and Bulgaria (EU and non-EU countries) are following in the footsteps of the Philippines and Sri Lanka, facilitating "survival circuits" through the export of women's labor. The need for domestic labor in western Europe was met in the postwar period by women from former European colonies (Algerians in France, West Indians in Britain), as well as women from poorer parts of Europe (Spain, Italy, Portugal). A wave of Filipina domestic workers then met the increasing demand for domestic work. They are now followed by women from central and eastern Europe. Women from the former Soviet Union come next, their lack of European Union citizenship causing increased labor precariousness. The last ring in the "global care chain" (Hochschild's term) in this region consists of Polish women who do domestic work in Germany and who hire Ukrainian women to clean their houses and care for their children in Poland. For this history, see Bridget Anderson.

18. For the numbers, see Treas.

19. The old patterns take us back to histories of colonialism and slavery (Glenn; Kaplan). The American sources here suggest that Europe is an Americanist text today, a symptom of a certain kind of Americanization of the globe, seen not through the McDonaldization of the 1990s but through the racial and ethnic stratification of "women's work." A follow-up project would be to assess Americanization once it is returned, comparatively, to the United States.

20. Lisa Atkins argues that the last two decades have witnessed the dispersal of reproductive labor across the social body, such that this labor is no longer subject to the logic of patriarchal exchange in the private sphere. While I agree that some aspects of reproductive labor have been dispersed, I believe Olga's presence in the Aus-

trian household pressures us to consider the production of an international "private sphere," with its own attendant patriarchalism.

21. Benedict Anderson's reminder is more welcome than ever: "The segregated queues that all of us experience at airport immigration barricades mark economic status far more than any political attachments. In effect, they figure differential tariffs on human labor" (324).

22. We can assume Olga makes about 500 euros a month, at a rate of about 2.2 euros an hour (Haidinger 169).

23. Historically, this work has often been done by slaves, indentured servants, and other racially and ethnically marginalized groups (Rollins).

24. It would be a mistake to "blame" feminism for this phenomenon. A reading of the second-wave sources is instructive because it shows this development to be far from the spirit of the feminist debate. Bosniak strongly rebuts the assumption that feminism is the culprit here.

25. André Bazin developed his thoughts on "total neorealism" on the margins of a scene in Vittorio De Sica and Cesare Zavattini's *Umberto D.* (1952), in which a maid is making coffee: "the girl gets up, potters about in the kitchen, chases away the ants, grinds the coffee . . . and all these 'unimportant' actions are recorded for us in strict temporal continuity" (181). On Akerman's revision of neorealism, see Margulies. On Viennese actionism, see Green.

26. On the postcolonial condition of eastern Europe, see Moore.

27. Bridget Anderson quotes a Filipina maid working in Paris: "the only thing I cannot do is go to bed with her husband. If only I can go to bed with her husband maybe she will ask me to because I am doing everything." There is a small niche of the domestic labor market in which maids are required to clean in the nude. Domestic workers who place ads offering their services sometimes add "no sex" (16). Juxtaposed to McClintock's description of S/M reenactments of the domestic scene, this suggests the existence of a libidinal economy (Lyotard), a structure of desire caught up with housework.

28. Although she can pass, Olga is not white. The critical task imposed by this scene is to describe the processes through which a blonde woman like Olga is racialized. This is, in David Theo Goldberg and John Solomos's vocabulary, "raceless racialization," its racelessnness a function of the fact that race as a biological category has been left behind by most Europeans. Racialization, on the other hand, is fiercely at work in Europe today. The term was used by Robert Miles to describe the situation of migrant workers in Britain in the twentieth century. It includes "white" workers coming from racialized European populations. In recent years, the term has been taken up by a range of scholars in critical race theory. The racialization of "Eastern Europeans" has received little attention. An exercise in comparative racialization reveals that the eastern European case can shed a new/old light on processes of racialization. We know that in the nineteenth century Europeans were divided into racial types (Celts, Slavs, Latins, etc.). It is also well known that European migration to the United States at the end of the nineteenth century fell into distinct racial categories. "Real whites" came from northwestern Europe. While the term *Caucasian* was used in the United States in the second half of the twentieth century to whiten eastern European and Jewish immigrants, no similar whitening has occurred in western Europe, which works not with a white-black binary but rather with a racial hierarchy composed of many ladders. Contemporary patterns of eastern European migration to western Europe suggest an updated nineteenth-century model for the racialization of certain eastern Europeans inhabiting the European subproletariat. See Jacobson; Brodkin; Shih.

29. Transnational marriage is the focus in Seidl's 1994 documentary *The Last Real Men*. On transnational marriage, see Parvulescu.

30. On outsourced elder care, see Neilson.

31. Seidl is skeptical about digital media. Once in front of a computer in the context of the cybersex business, Olga could have used the Internet to look for a job in Austria. Instead, Seidl has her receive a letter from a friend, inviting her to come to Austria. Once in Austria, Olga could have used the Internet to make video calls to her son and mother. Instead, Seidl's film has her make furtive phone calls. Letters and phones—so-called old media—are preferred to the new so that the Internet can be framed as alienating and exploitative in the cybersex scene. At a formal level, Seidl's skepticism concerns the transition from analog to digital media, which is thought to threaten the cinematic medium and its indexical realism, leading to worries about "the death of cinema."

32. Seidl declared in an interview, "I made many journeys to Eastern Europe, and I like the mentality of the people there, their conviviality and hospitality. Also, there is much beauty and ugliness in Eastern Europe, a lot to despair about, but also a lot to love. . . . [T]here is a lot of humanity . . ." (Huber 26, 28).

33. Romero writes, "Domestics and nannies are relegated to the more physical and taxing part of child work while employers upgrade their own status to mother-managers" (1659). I am not sure the term *mother-manager* is plastic enough to capture the labor involved in family work after the middle-class Western woman is liberated from its most arduous tasks. Today this includes the production and cultivation of a familial public relations network; the aesthetic staging of the house to meet social and professional expectations; the production and cultivation of social, cultural, and educational relations deemed necessary to good parenting; and training that helps the mother-manager keep up and expand her affective-cognitive capital. It should be acknowledged that while the domestic worker's labor is exhausting, the Western woman experiences her own forms of stress, guilt, and fatigue.

34. On this distinction, which comes from the history of slavery, see Roberts.

35. On cinema's investment in touch, see Elsaesser and Hagener (108). Seidl's 1996 documentary *Animal Love* makes the controversial point that pet love should be understood as an effect of the care deficit. His most recent film, *Paradise: Love* (2012), is an exploration of sex tourism as a branch of the global care industry.

36. On the celebration of feminism as an antecedent to the autonomist debate, see Marazzi; for an analysis of the feminist contribution to autonomist Marxism, see also Weeks; Ngai.

37. On sex work as affective labor, see Ditmore.

38. Citing Gloria Steinem's *Revolution from Within* and Jane Fonda's autobiography and ignoring the feminist critical literature on the affective dimensions of housework, Eva Illouz argues that feminism (understood as a family-centered form of psychologizing self-help) was an important factor in the formation of what she calls "emotional capitalism." Illouz writes, "[T]he cultural persuasions of therapy, economic productivity, and feminism intertwined and enmeshed with one another and provided the rationale, the methods, and the moral impetus to extract emotions from the realm of inner life and put them at the center of selfhood and sociability in the form of a cultural model that has become widely pervasive, namely the model of communication" (36). It should be clear that the feminist housework debate, instead of being conducive to "emotional capitalism," was one of the first sites where its emergence was contested. Arlie Russell Hochschild's recent book, suggestively titled *The Outsourced Self: Intimate Life in Market Times*, continues work anchored in this tradition.

39. For a critique of post-Fordist accounts of cognitive capitalism that elide a range of reproductive and regenerative forms of labor, see Waldby and Cooper.

40. Berardi acknowledges the geographic distribution of Fordism and post-Fordism (85). But he mentions it in passing; his site of focus, emphasis, and perspective is immaterial labor: "Today, what does it mean to work? As a general tendency, work is performed according to the same physical patterns: we all sit in front of a screen and move our fingers across a keyboard. We type" (74). Olga, too, works in front of a computer screen in one of her jobs, but typing is a marginal task. My interest is in reformulating an Althusserian question: what does post-Fordism look like in an international frame "from the point of view of reproduction"?

41. On eastern European women and domestic work, toilet cleaning in particular, see Marciniak.

42. Seidl was unhappy that Rak, who was chosen for the role of Olga because she did not speak German, quickly learned to speak the language: "when she arrived she spoke German rather too well! I wanted her to speak the way a cleaning woman in that situation would: individual words rather than complete sentences" (Wheatley).

43. The income of citizenship is one of the most influential practical ideas to have emerged from the Western left in the last two decades. The proposal aims to sever the relation between work and income. The term *basic income*, often used as an alternative to *income of citizenship*, obscures the fact that citizenship is a prerequisite for the proposed guaranteed income all citizens (and, in some formulations, noncitizen legal residents) would receive, unconditionally, without work. Some proponents of basic income (see Hardt) simultaneously argue for global citizenship, so that the proposed income would not reproduce existing citizenship hierarchies, but, for the most part, citizenship remains an explicit or tacit condition for basic income. Kathi Weeks works within a national (United States) framework when she celebrates its promise, including its gender-neutral appeal. In an international frame, "women" reemerges as an economic category. If, as Weeks suggests, basic income would be a way to acknowledge the reproductive work all of us do for cognitive capitalism, the fact that those who actually do some of its most arduous tasks (Olga) would be excluded from it is unacceptable.

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"Work and Wait Unwearying": Dunbar's Georgics

MARGARET RONDA

PAUL LAURENCE DUNBAR'S LEGACY AS A POET HAS BEEN LARGELY determined by the critical debates about his dialect poetry. The persistent emphasis on dialect originates in William Dean Howells's description, in his introduction to Dunbar's 1896 *Lyrics of Lowly Life*, of the poet's dialect verse as the marker of his "artistic completeness." Dunbar's dialect poems, Howells argues, illuminate the "precious difference of temperament between the races" and offer unique "divinations and reports of what passes in the hearts and minds of a lowly people" (xvii–xviii). Howells's pronouncement on the aesthetic merit of Dunbar's poetry reverberates across a century of criticism that debates the capacity of dialect to graph racial difference.[1] Whether influenced by New Negro tenets, Black Arts politics, or poststructuralist or new historicist reading practices, however, Dunbar's critical readers often share Howells's verdict that dialect poetry represents Dunbar's most notable achievement, even if they do not share Howell's patronizing rhetoric.[2] These critics' methodologically divergent readings all regard linguistic difference, codified in dialect's orthography and rhythms, as the key measure of racialized expression in Dunbar's poetics. They force his poetry into the neatly dichotomous categories "standard" and "dialect" and foreground the literary coding of racial authenticity as his poetry's essential stake.[3]

However instructive these dialect debates have proved, they have necessarily circumscribed critical approaches to Dunbar's various body of work. While racial performance, as Gavin Jones's *Strange Talk* cogently argues, is a central dimension of fin de siècle American culture, its pervasiveness in critical discourse on Dunbar has overshadowed his perhaps more powerful considerations of everyday racial constraint. In this essay, I argue that such constraint is

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vividly present in Dunbar's portrayals of labor and that these georgic meditations represent his most incisive thinking about the hardships of African American life in the post-Reconstruction era. In Dunbar's dialect and standard-English poetry, labor is the first principle, the common necessity, of life itself. As Dunbar puts it in "The Seedling," "Every child must share life's labor / Just as well as every man." The master trope of labor bears a racial inflection in Dunbar's work: labor as suffering without redemption remains the lot of a burdened few. For African Americans at century's end, life is work—difficult, necessary, and often without reward. The overarching theme of many Dunbar poems echoes a key passage in Vergil's *Georgics*: "Everything / was toil, relentless toil, urged on by need" (1.145–46). Georgic poems define labor as grounded in lack, as necessary for bare survival, and as hostage to larger forces that threaten to undermine its progress—themes that echo throughout Dunbar's verse.[4]

Dunbar's sustained emphasis on the work of life responds to the labor-centered racial problems of his historical moment: the emergent forms of conscripted labor and the enduring reduction, both discursively and materially, of African Americans to laborers rather than citizens. His georgics articulate an imaginative "turning South," to borrow a phrase from Houston Baker, Jr., presenting the hard agrarian work characteristic of the rural Black Belt as the image of African American life at the turn of the century (26). I focus here on georgics from *Lyrics of Lowly Life*, Dunbar's first commercially published book and a text reflecting larger debates over African American productivity as a precondition for participation in national life. In its images of labor without respite or recompense, *Lyrics of Lowly Life* represents Dunbar's most sustained response to the agrarian myth of racial freedom achieved through agricultural work. Written in the context of Jim Crow laws, vagrancy statutes, and other coercive means of restricting black mobility and extracting compulsory labor, these poems disarticulate manual labor from discourses of racial self-improvement and emancipation. At the same time, Dunbar's georgics assert the sympathetic humanity and blamelessness of African Americans in the face of virulent institutional racism.

To shift critical emphasis from performance to work is to turn from questions of authenticity, accommodation, and subversion to different representational issues in Dunbar's writing: those of necessity and constraint. By foregrounding its georgic strain, I argue that Dunbar's poetry deemphasizes romantic portrayals of poetic enslavement or resistance in favor of an examination of labor's tragic, nonredemptive nature. While capitalist modernity is defined above all by the transition from slave labor to "free" labor—to a system in which workers own and sell their labor power—Dunbar's poetry illustrates a mode of labor that fits neither category. The problem of occupying this nebulous middle ground between modes of production, where the laborer is neither free nor enslaved, is at the heart of these georgics, which depict the African American subject as consigned to an inferior position by forces of economic modernization. If the georgic encodes confrontations between transhistorical understandings of work (as effort, burden, foundation of civilization) and labor's historically specific determinations, Dunbar's georgics reveal the material effects of the uneven modernization of racialized labor in the post-Reconstruction era.

"The Shadow of a Deep Disappointment"

Georgic derives from the Greek terms for "earth" or "field" and "work," and georgic poetry attends to manual and particularly agricultural labor, taking the laborer as its central protagonist (Lilly 20). Georgic poetry, from its roots in Hesiod and Vergil forward, "argue[s] against . . . the idealism of a natu-

ral spontaneity," of imagination or earthly bounty, and instead insists on the need for sustained and correctly applied effort (Putnam 152). Work is compulsory and difficult, undertaken in the face of potential failure, and valued for the hard-won knowledge it yields. In Vergil's *Georgics*, the master text of this mode, the ravages of disease and blight, the unknowable whims of the gods, the vicissitudes of political turmoil, and the ruinous power of storms shadow the everyday labors of the farmer. The achievements of manual effort are continually threatened by the entropy of natural and historical forces. In a georgic, the farmer inhabits a diminished world where hard work and the knowledge that this work generates guarantee neither rest nor reward.

The georgic mode thus contains what Anthony Low calls a "double vision" of labor as at once a "curse and a blessing" (11). Work alone, in a georgic poem, has the potential to civilize the self, master the chaotic forces of nature, and stabilize society. Yet labor is also the sign of the reduced nature of human life, its everyday suffering, and stands for the need for discipline to combat the entropic forces that threaten survival. In their attention to the dual nature of work, georgics illuminate the polarities evident in the etymologies of *labor* and *work*. Hannah Arendt points out in *The Human Condition*, "All the European words for 'labor' . . . signify pain and effort and are also used for pangs of birth. *Labor* has the same etymological root as *labare* ("to stumble under a burden"); *ponos* [Greek] and *Arbeit* [German] have the same etymological roots as 'poverty'" (48). Yet *labor* also carries the positive meaning of industry that produces worthy ends ("Labour"). The etymology of *work* similarly stresses necessity and painfulness, as well as the moral quality of effort and the achievement of the artifact produced ("Work"). This dialectic of pain and gain, dehumanizing burden and humanizing virtue, grounds georgic poetry's examination of human exertion, working less to resolve these polarities than to illuminate how they operate in a specific historical context. In the case of Dunbar's poetry, his georgics examine what W. E. B. DuBois calls the "double-aimed struggle of the black artisan" in the postbellum years—"on the one hand to escape white contempt for a nation of mere hewers of wood and drawers of water, and on the other hand to plough and nail and dig for a poverty-stricken horde"—a struggle that necessarily ends in disappointed failure, despite the laborer's earnest efforts (6).

Dunbar's invocation of georgic themes is not sui generis but emerges from a long-standing, if little acknowledged, georgic tradition in American literature. As Timothy Sweet points out in his *American Georgics: Economy and Environment in Early American Literature*, georgic has largely been subsumed into pastoral in American literary criticism, such that the inheritance of georgic is rechanneled into broader interpretations of environmental literature or what Leo Marx calls "complex pastoral" (Sweet 2–3).[5] Yet the two modes are distinct, as Joseph Addison's 1697 "Essay on the Georgics" points out. Addison characterizes pastoral and georgic as divergent "class[es]" of poetry: where the pastoral employs a deliberately simplified or rustic style that imitates its shepherd protagonists, the georgic offers "instructions" in its descriptions of rural life, expressing "moral duties" and "philosophical speculations" through its representations of the processes of everyday work. Georgic didacticism occupies a simultaneously narrow and broad frame of reference, conveying what Addison calls the "rules of practice" of agrarian labor and inquiring into their connection to larger historical forces such as the nation-state, imperial expansion, and global commerce (155). With critics such as William Dowling, Larry Kutchen, and Juan Christian Pellicer, Sweet has charted a significant georgic presence in American literature of the eighteenth through mid–nineteenth centuries that draws on the

topoi of eighteenth-century British georgics—the ideology of improvement and the "moral obligation" of labor—to laud the civic virtues of nation building (10). While this agrarian-nationalist georgic mode, associated with the poetry of Timothy Dwight, Philip Freneau, and Joel Barlow and the prose of J. Hector St. John de Crèvecoeur, Thomas Jefferson, and James Fenimore Cooper, fades by the mid–nineteenth century as the development of a differentiated national economy renders a unifying agrarian ideal outdated, georgic's characteristic theme of necessary labor persists across nineteenth-century American literature. In the postbellum era, the georgic—as what Kurt Heinzelman calls a "protean discursive form" rooted in but not limited to poetry—becomes a medium for reflections on uneven modernization, national reunification, and the decline of agrarianism (184). Georgic representations of the material processes and social contradictions of labor emerge in works by Walt Whitman, Herman Melville, Henry Wadsworth Longfellow, Rebecca Harding Davis, Charles W. Chesnutt, Stephen Crane, Edwin Markham, and Frank Norris, among others. In *Lyrics of Lowly Life*, the agrarian tropes and didactic orientation central to the georgic illuminate the unfreedoms of the Jim Crow South for African Americans.

A host of poems in *Lyrics of Lowly Life* center on fragile endeavors that fail to achieve durable success. While critics have tended to focus on Dunbar's tropes of enslavement (the caged bird of "Sympathy") or racial performance (the mask of "We Wear the Mask"), figures of laborers toiling against enormous odds populate *Lyrics of Lowly Life*. Dunbar uses these figures to encourage perseverance—"keep a-pluggin' away," one poem exhorts ("Keep")—and to mourn failed attempts, as in "He Had His Dream": "He labored hard and failed at last, / His sails too weak to bear the blast." But above all, Dunbar represents life as labor suffused with difficulty, uncertainty, and pain:

> My days are never days of ease;
> I till my ground and prune my trees.
> When ripened gold is all the plain,
> I put my sickle to the grain.
> I labor hard, and toil and sweat,
> While others dream within the dell.

These lines from "The Poet and His Song" represent diligent effort at the furthest remove from pastoral idyll. Describing the speaker as the georgic *agricola* tilling the earth and pruning trees, Dunbar portrays everyday life in antipastoral terms as the site of ceaseless work. His speaker's "days are never days of ease" but are grounded in material necessity. What others view as scenic beauty—the "ripened gold" of wheat in the field—is for Dunbar's narrator merely an occasion for renewed effort, marking his labor as specialized obligation rather than universal condition. This work can be destroyed by capricious forces: "Sometimes a blight upon the tree / Takes all my fruit away from me." The governing mood of these poems is disappointment.

That these poems turn to explorations of work as the locus of racial disappointment should not be surprising, since the fate of black Americans in the postbellum period was defined above all by their social constitution vis-à-vis labor. In the brief heyday of Reconstruction, the free labor of African Americans appeared to be the key not simply to their integration into American life but also to the modernization of the South. As one northern congressman declared, "[T]he whole land will revive under the magic touch of free labor" (Kolchin 215). Labor was the defining element of blacks' newfound status as enfranchised citizens in postbellum America: it was "by the sweat of their brow" that they would justify their right to full participation in civic and social life. Yet by the turn of the century this vision of black labor producing a renaissance for southern society had vanished from American life. As David Brion Davis argues, the "continuities of plantation agriculture from slavery to ten-

ant farming" in the South were maintained through exploitative practices designed to reduce mobility and ensure a docile work force (276). The nominally free labor of African Americans thus continued to be subjugated and controlled through a variety of extralegal means.[6] Meanwhile, blacks became a convenient scapegoat for southern economic blight and the failures of integrated government.[7]

By the 1890s not only southern but also northern whites began to regard southern blacks as fundamentally unwilling to work. As the *New York Times* editorialized in 1890, "[T]he great trouble in the South has always been the idleness and consequent worthlessness of a large part of the negro population" (qtd. in Richardson 205). This narrative's most well-known proponent was Booker T. Washington, whose 1895 "Atlanta Compromise" speech called for blacks to "cast down your bucket where you are," arguing that the current generation has forgotten how to labor in their premature yearning for full equality (219). Washington's speech cemented the fin de siècle conception that African Americans had earned their status as incomplete citizens and were thus fated to labor toward freedom from the lowest social rung: "it is at the bottom of life we must begin, and not at the top," Washington declared. African American labor, in his argument, remains labor for another, the undertaking of marginal drudge work that whites refuse: as Washington assured his white audience, "[African Americans] will buy your surplus land, make blossom the waste places in your fields." Black workers begin in deficit, toiling in the "waste places" to earn the right to equality—an equality that will be granted on the basis of a proven "loyalty" and "devotion," struggled for rather than "artificially forc[ed]" (221). This narrative of uplift through manual labor substituted laborer for citizen, framing full participation in the public sphere not as an inalienable right but as a future transaction purchased through present labor. Southern blacks were condemned to what Dunbar calls, in a 1903 essay, the "new and more dastardly form of slavery"—peonage and sharecropping—which served, along with the terrifying violence of lynching, as "fresh degradation of an already degraded race" ("Fourth of July"). Thus, as Saidiya Hartman suggests, "the toiling figure, the bent back" of the black laborer may be seen as a master image of the racial politics of the era, conjuring the indistinguishability between slavery and freedom and the indebted nature of work for a generation of African Americans (135).

The metonymic reduction of African Americans to the "productions of [their] hands," which makes claims to personhood, equality, and citizenship contingent on the capacity to labor for the national good, is the backdrop for Dunbar's pessimistic georgic mode in *Lyrics of Lowly Life*. His poem "Disappointed," for example, offers what Hartman might call a "scene of subjection" in its portrayal of an old man whose work leads only to suffering. This eighteen-line poem depicts an old man engaged in subsistence agrarian production. He takes palpable pleasure in his work, "toiling in joy from dew to dew." At first the weather cooperates with his labors, allowing a "fine" orchard to grow and inducing him to "quiet [his] thrifty fears." But a storm soon gathers, destroying his careful efforts. The old man, "with a cry from his soul despairing, / . . . bowed . . . down to the earth and wept." As he lies prostrate before his ruined labor, "a voice cried aloud from the driving rain; / 'Arise, old man, and plant again!'"

From the poem's beginning, Dunbar stresses the vulnerability of the old man, who has no fruits stored and whose advanced age marks the uncertainty of his endeavor, begun not in the prime of life but close to his "failing years." The fragility of his efforts is heightened by his premonitory "fears" and underscored by his dependence on the whims of sun and rain. This atmosphere of uncertainty and the destruction that ensues echo the

scenes of ruined labor in georgic poems from Vergil through James Thomson and Oliver Goldsmith—scenes that reinforce the "double vision" of labor as civilizing and objectifying. Dunbar characterizes the old man by the diligence of his labor, the care with which he "planted and dug and tended" his orchard. Such activity signals what Karl Marx calls human "species-life," the "life-engendering life" of productive labor (*Economic and Philosophic Manuscripts* 76). The "joy" with which the old man undertakes his task recalls Marx's description of "passion" as "the essential force of man energetically bent on its object" (136). Through his portrayal of the old man's energetic willingness to labor, Dunbar characterizes him as a civilized cultivator capable of guiding his endeavors to fruition. Yet his work provides no guarantee of freedom or durable achievement. It is instead susceptible to forces beyond the old man's control, as easily destroyed as it is carefully produced. Thus, labor is the measure both of the protagonist's humanity, creative potential, and animating passion and of his exposure to victimization. By framing the laborer as a representative human figure subjugated not only despite but also through his hard work, Dunbar separates effort from achievement in "Disappointed." In the face of widespread claims of black idleness and admonitions to work toward equality, Dunbar asserts the value of his agrarian protagonist as an able laborer but claims that the man's willingness to labor—and that labor itself—will not guarantee his freedom.

The revelation, common to georgic poems, that the farmer's vigilance does not assure success and that the only certainty is unceasing effort gains a distinctive historical valence in Dunbar's closing couplet. Emerging from the "driving rain" is an injunction, godlike in its omniscient authority, commanding the old man to "arise" and "plant again." The introduction of an authoritative statement ordering the old man to labor provokes a startling revelation: his work is doubly determined, by natural forces beyond his command and by an external voice of absolute power. This directive reveals him as a figure laboring under the aegis of an authority not his own. By closing the poem with this order, Dunbar gestures toward the persistence of slavery's externally bound labor. The protagonist's labor is not simply subject to the arbitrary moods of weather and seasonal change; it is fundamentally unfree in its answerability to another's orders. By the end of the poem, the old man is dispossessed twice over: first his earnest efforts are unmade by a storm, then these efforts are revealed never to have been a sign of his free agency. The revelation of "Disappointed" is that hard labor grants neither freedom nor a viable life but a burdened knowledge akin to DuBois's concept of double consciousness.

This account of the continuing proximity of laborer and slave gestures toward what Hartman calls the "nonevent of emancipation" after the Civil War, when a range of coercive practices, from vagrancy statutes and debt peonage to pervasive white violence, rendered illusory the principles of equality under the law and free ownership of labor (116). The plantation system was reinvented by these forms of conscripted labor and restricted mobility, producing in effect the "same social relations—the surveillance, restrictions on movement, and control over leisure-time behavior—that had characterized slavery" (Davis 276). Yet Dunbar also points toward the difference between slavery and postbellum forms of subjection. The commanding voice of "Disappointed" is not traceable to a representative figure of racial oppression, such as a slave owner or southern white racist, but instead is invisible and inexorable. While Dunbar's poem "A Corn-Song," which almost directly precedes "Disappointed" in *Lyrics of Lowly Life*, hinges on the interplay between a slave owner and slaves singing at the end of a hard day in the fields—a song that graphs the absolute and visible power differential that separates them—here the ambiguity of

the speaking voice captures a new indeterminacy of unfreedom. The protagonist of "Disappointed" can neither name nor view the source of the command ordering him to labor, yet he is no less bound to follow its imperative. Whereas in "A Corn-Song" Dunbar characterizes slavery as a tragic but orderly system, in which slaves' lives follow a predictable diurnal cycle of labor and rest and in which sorrow is temporarily relieved by the communal expression of song, here the protagonist is stripped to bare life, possessing neither shelter nor a community with which to share his condition. Solitary and exposed to the elements, the old man represents a brutal new form of racial dispossession and poses a rebuke to the ideologies of emancipation through labor.

Negative Modernity in the Black Belt

Dunbar's georgic register in poems such as "Disappointed" appears resolutely antimodern, rooting its explorations of black life in rural, agrarian terms that refuse any hint of the cosmopolitan, urban, or industrial. The poems' antimodernism has often been read as a sign of Dunbar's naïveté as a poet and social thinker, and his trafficking in nostalgic plantation myths and tales of southern rural work is seen, Sterling Brown puts it, as a "cruel misreading of history" (*Negro Poetry* 33). Darwin Turner writes, "Provincially, [Dunbar] assumed the good life for the uneducated to be the life . . . of a sharecropper for a benevolent Southern aristocrat," thus "naïvely offer[ing] an agrarian myth" in his writing (3–4). Critics have emphasized the fact that Dunbar was not himself from the South: though he was the child of former slaves, he grew up in Dayton, Ohio, and lived a more urban existence than his poems reflect. Yet we can read his recurrent focus on the rural economy of the South in *Lyrics of Lowly Life* less as nostalgia for plantation life than as a meditation on what Baker calls the "southern cast of national racial formation" (23). Drawing on W. J. Cash's 1941 *The Mind of the South*, Baker argues that "for the Black American majority of the nineteenth and early twentieth century, the mind of the South was critical to black personality, cultural, economic, and political formation" (24). Not only did the vast majority of African Americans in the 1890s live in the South, Baker claims, but the national racial imaginary was largely determined by its institutions and values. Dunbar's georgic register in *Lyrics of Lowly Life* speaks to the determining impact of this "mind of the South" and the limitations it poses for racial progress. In their antipastoral reframing of the political economy of the Black Belt, these poems provide a thoroughly pessimistic portrait of the agrarian life for African Americans.

Dunbar "turns South" in his georgic poems to identify the problem of modernity for African Americans as rooted, in part, in the enduring racialized form of labor linking them to agrarian modes of production. These poems point to the ways the African American subject at the turn of the century remains unassimilable to discourses of economic modernization, appearing instead as the rural, untrained, servile southern laborer inexorably bound to the earth and the slave past. Agrarian productivity is untethered from virtuous progress and is instead defined in terms of negation: sensory deprivation, unmet bodily need, and social lack. Through such negative definitions, Dunbar responds to discourses like Washington's "Atlanta Compromise" speech that located the possibility of racial progress in the local economic relations developed between southern whites and blacks and in the emancipatory potential of what Washington calls "common labour" (221). Dunbar's georgics offer portraits in negative of Washington's industrial-agricultural training regime with its capitalist model of progress-oriented labor.[8]

Indeed, placing Dunbar's georgics in *Lyrics of Lowly Life* alongside his nonfiction writings on the South reveals the extent to which

Dunbar presents a philosophical alternative to Washington's optimistic rhetoric of capitalist progress. While DuBois is Washington's better-known antagonist, Dunbar—in essays penned years before DuBois's 1903 *The Souls of Black Folk*—anticipates DuBois's objections to Washington's project of industrial-agricultural education and betrays a thoroughgoing skepticism about the future of southern life for African Americans.[9] Dunbar most forcefully demurs from Washington's uplift philosophy in his 1899 essay "The Hapless Southern Negro," which depicts the inaccessibility of economic progress and social enfranchisement for the southern black laborer. Here Dunbar narrates a story of journeying into the deep South and "looking into the condition of the people themselves" (43)—a narrative that DuBois also rehearses in his portrait of rural Georgia in *The Souls of Black Folk* and that, a generation later, Jean Toomer will take up in *Cane* (1923). Prefiguring DuBois's chapter "On the Black Belt," which describes the "forlorn and forsaken" land of former plantations now populated by sharecroppers (96), "The Hapless Southern Negro" portrays a scene of abject poverty: a "one-roomed shanty made of unhewn logs" housing "two families numbering altogether twelve or more people" (43). Such destitute conditions are common, Dunbar points out, for the "poor black men in the far South" with their "little cabins and narrow mortgaged land" (44). He asks, "What can we hope from such a condition, . . . either in the way of industrial or moral advancement?" His answer: the South represents a complete dead end for African Americans, because the history of dehumanization—"the destruction of [their] manhood"—is entrenched in its economic and social infrastructure (44). The solution Dunbar proposes is dramatic and prescient: a mass African American migration, not to northern cities but to the "great and generous West," where, he argues, racial inequality is less pervasive. If the West presents a possible future for African Americans, the South bears only the continuing obligations of an inescapable history of oppression that cannot be transformed, only abandoned.

In the light of this profound doubt about the viability of southern life for African Americans, the argumentative impact of Dunbar's georgics becomes apparent. Chronicling the lingering effects of slavery and the residual status of the black subject in fin de siècle America, "The Deserted Plantation" is perhaps the most powerful index of the South's uneven modernity. It is also the most controversial poem of Dunbar's oeuvre: a monologue in dialect of a former slave returning to his old plantation and mourning its ruin. Critics have tended either to read "The Deserted Plantation" as partaking in plantation ideology or to praise it for its covert resistance to racist stereotypes. Jean Wagner and Kenneth Douglas, for example, argue that this poem espouses a "southern-style ideology" by trafficking in the notion that the war "destroyed the genuine happiness that the Negroes had enjoyed under the old dispensation, turning them into rootless creatures who instinctively make their way back to the home, even though it is ruined, of those who had been their real friends." The poem's use of dialect, as a "minstrel" idiom that deepens the stereotype of the "happy slave," only makes its portrayal more objectionable (87–88). Joanne Braxton, by contrast, asserts that the poem exemplifies the "double voice" of Dunbar's dialect poetry, which allows Dunbar to "speak to two distinct audiences at once": to offer a reassuring image to white readers while allowing black readers to "relish . . . the means by which their ancestors retained their humanity and their psychic wholeness to survive their enslavement" (xxvi–xxviii). Braxton's reading exemplifies a common interpretive move that sees Dunbar's dialect poetry as performing a "masked" critique of white racism, invisible to white readers but legible to black audiences.[10] Yet even Braxton agrees that "The Deserted Plantation" is in the end an unfor-

tunate production, a "sentimental and somewhat oversimplified poem that must have appealed to white southerners who wanted to see blacks back in their place" (xxvii).

A closer look at "The Deserted Plantation"'s portrayal of a suspended figure who remains, like the abandoned plantation itself, an unassimilable residue of another time reveals an agenda neither accommodationist nor covertly subversive. The poem instead reckons with the impossible predicament of the so-called free African American in the New South, who can neither return to old forms of economic survival, however brutal, nor find durable means of subsistence. Insisting on the speaker's humanity and limitless isolation, "The Deserted Plantation" openly challenges New South uplift ideologies and racist stereotypes about black idleness. Its old-plantation setting lays bare the speaker's lack of options, instead of serving as nostalgic throwback to the "good old days." In this way, the poem's georgic poetics provides a diagnostic frame, one that is ultimately tragic rather than accommodationist or subversive and thereby highlights the continuing determination of a racially oppressive past. The diagnostic temperament of "The Deserted Plantation" foregrounds finitude, not redemptive possibility, and poses the speaker's situation as a problem without a clear solution. The poem's antiprogressive, tragic stance—characteristic of georgic poetics, with its emphasis on conditions of necessity—does not directly appeal for social change but instead points to the ways such change, promised by racial emancipation and economic modernization, has failed to materialize.

A solitary speaker returns to his old plantation, now abandoned in the war's aftermath. The plantation's deserted implements of farming, like the discarded plowshares in Vergil's *Georgics*, signify an entire way of life that has been forsaken: "Oh, de grubbin'-hoe's a-rustin' in de co'nah, / An' de plow's a tumblin' down in de fiel'." Dunbar employs a georgic inversion, an image of the unmaking of cultivation, to present the plantation as obsolescent remnant of a no-longer-viable past. "Weeds" have overtaken the "co'n" in "de furrers" (furrows), and birdsong stands in for now-lost human voices. In this scene of ineffable "stillness," the solitary speaker confronts his former life by discovering its traces transfigured by "decay." In the hush of the deserted plantation, the speaker recognizes his own loss of livelihood and community. Turning from the overgrown fields to the empty buildings, the speaker sees not only the end of the slave mode of production but also the loss of the entire lifeworld, the familial network and slave culture that once existed here: he notes the silence where a "banjo's voice," "hymn," and "co'n-song" once rang out and where the sounds of children filled the air. Listing the names of kin—"Whah's ole Uncle Mordecai an' Uncle Aaron? / Whah's Aunt Doshy, Sam, an' Kit, an' all the rest?"—and remembering their evening songs and dances in the "ole cabin," the speaker reckons with their absence and his total isolation. "Gone!" he exclaims, "not one o' dem is lef' to tell de story" (21–25). The speaker will "tend" the plantation alone, as he puts it in the poem's closing lines, "'Twell de othah Mastah thinks it's time to end it, / An' calls me to my qua'ters in de sky" (35–36).

Dunbar's portrait of a subject cast adrift from economic progress adapts Goldsmith's 1770 British georgic, "The Deserted Village," to a new scene of historical change.[11] In "The Deserted Village," as in "The Deserted Plantation," a speaker describes his return to a landscape of memory, now transformed to "shapeless ruin," where weeds have overtaken the once-tended fields and "the sounds of population fail" (lines 47, 125). The speakers in both poems mourn the absence of those who had once populated the area, now "poor exiles" wandering elsewhere, and find themselves utterly "solitary" (Goldsmith 365, 77). Both poems invert images of georgic cultivation to launch a larger critique: the lack of a viable

future in these blighted landscapes reflects political and economic failure. For Goldsmith, this failure is the disastrous policy of enclosure, which he argues is not only an inefficient use of land and a cause of intensifying social inequality but also a symptom of a dangerous swerve in Britain's economic priorities and social values. "The Deserted Village" evokes the history of primitive accumulation, the expropriation of agricultural laborers and their transformation into a landless proletariat defined in opposition to global "Trade" and commodity capitalism. By adapting Goldsmith's poem to the postbellum plantation, Dunbar draws on Goldsmith's portrait of the villagers' dispossession and unassimilability into a modernizing economy to depict a parallel case in an American context, portraying the speaker and his lost kin as victims of historical forces. The failure Dunbar's deserted plantation vivifies is not the collapse of the slave economy but the new forms of alienation the collapse produces and the lack of sustainable social structures emerging in place of this economy.

The differences between Dunbar's poem and "The Deserted Village" are also instructive. If Goldsmith's speaker longs for the general ambience of village life in Auburn, the grief of Dunbar's speaker is painfully specific, as he laments the absence of "all dat loved me an' dat I loved in de pas'" (32). The plantation's dissolution represents the breakdown of a lifeworld that afforded comfort, however tenuous, in its network of relations. Without these relations, the speaker of "The Deserted Plantation" is irrevocably deserted. And by closing with the speaker's intention to remain on the plantation, Dunbar revises Goldsmith's escape-clause ending, which provides a solution of sorts for his displaced villagers in the "distant climes" of America (341). In Dunbar's poem, there are no "new-found worlds" where the speaker can begin anew, like those Goldsmith's villagers hope to discover abroad (372). Dunbar's speaker has only one option: the decaying southern plantation—the old site of unfreedom—and the unceasing solitary work it entails. His tending of the plantation embodies futile, nontransformational labor that will neither restore the community whose absence he mourns nor return the plantation to economic sustainability. His labor's futility is confirmed in the poem's final lines, which name death as his only foreseeable prospect. In this way, Dunbar's speaker represents a forcefully negative relation to historical progress—a relation that is figured not in romantic terms of resistance or refusal but as a residual existence that cannot be integrated into a changing present.

Dunbar's georgic laborers embody a form of labor that is neither enslaved nor free in Karl Marx's sense of owning one's labor power to sell on the market.[12] There appears to be no viable market where these figures can exchange their labor for wages; their work is at once solitary and alienated, postslavery and yet unintegrated into a capitalist market economy. While Dunbar's portrayals of the solitary agrarian could read as willfully anachronistic fables, placing them alongside Goldsmith's poem reveals their historical stakes. Dunbar's protagonists can be identified as the unassimilated or redundant workers who make up capitalism's surplus population—in Marx's terms, the lumpen proletariat or "reserve army of the unemployed" (*Capital* 794). But as Michael Denning has recently pointed out, these categories, which center on wage labor as the norm, do not adequately capture the conditions of what Denning calls "wageless life"—being "disposable in the eyes of state and market" (80). The animating paradox of Dunbar's georgics is that his characters are simultaneously wageless and laborers, disposable and yet bound to their task. They dwell in the interstices of familiar modern categories, neither citizen nor wage laborer. They therefore speak to the postbellum entrenchment of a liminal form of labor balanced between the slave economy's totalized oppression and modern capitalism's exploitation, a condition defined by segregation, immobility, disen-

franchisement, dispossession, wagelessness, and arbitrary violence. The poems in *Lyrics of Lowly Life* illustrate a socioeconomic transition in postbellum America that positioned African Americans as nonmodern laborers rather than liberal citizens.

Dunbar's georgics, then, offer a strikingly negative vision of work under conditions of racial oppression. Closest to Marxist theories of labor in their emphasis on alienation and objectification, these poems remain skeptical of the measurability of labor's value, pointing to the unproductive ends of productive acts. They forward what Antonio Negri calls a "negative ontology of labor" in their insistence that "*labor works without an end*," providing a plot that runs counter to capitalist economic language of value, measure, exchange, and progress; to the ideology of the work ethic and virtuous wealth; and to racial-uplift narratives centered on productive labor (11). While Dunbar's georgics value the humanity of their laborers, the poems pointedly refuse to redeem labor, delineating instead the ways it disappoints. In them, work exhausts or refuses measure; it is a site of arbitrary imposition rather than rational exchange, of human susceptibility rather than agency. In their ultimate refusal of what Arendt calls the "glorification of labor" central to Enlightenment theories of the subject (93), to capitalist economic theory, and to Jeffersonian agrarianism, Dunbar's poems return us to the sense of deprivation and objectification endemic to human labor. They highlight the minimal quality of manual labor, its association with bare survival, material frailty, and suffering. Dunbar's georgic laborers, returning to the land and its ceaseless labor without hope for redemption, evoke a racialized form of precarious life at the turn of the century.

Georgic Ends

While georgic themes sporadically appear throughout Dunbar's subsequent collections of poetry, they play their most prominent role in *Lyrics of Lowly Life*. A biographical explanation for their early prominence is that Dunbar's georgics mirror his own experience of toiling in obscurity as an elevator operator and bathroom attendant while writing his first poetry. His letters from the early to mid 1890s relentlessly catalog what he calls "the difficulties under which I labor" ("To Dr. James Newton Matthews"). In the georgic's negotiation of the struggle of agrarian labor, Dunbar might have discovered analogues to his own difficult material circumstances—circumstances that altered with the publication of *Lyrics of Lowly Life*, whose popularity eventually allowed Dunbar to earn his living as a writer and lecturer.[13] Dunbar's more cosmopolitan, professional post-*Lyrics* existence, which distanced him from the exigent manual labor of "lowly life," is revealed in the changing commitments of his later poetry. His subsequent books present poems of praise and protest that reflect a poet's increasing consciousness of his public role as racial representative.

The reappearance of the georgic in these later texts signals an ever-widening representational distance from the southern black laborer. Departing from his earlier work's interest in the psychological complexities of the laborer's plight, Dunbar's "To the South, on Its New Slavery," from the 1903 collection *Lyrics of Love and Laughter*, reveals a poet aiming to shape public discourse by directly appealing to the South to restore its lost dignity. In a sentimental plea, Dunbar calls on "Mother South" to "heed my pleading now" and "take . . . thy dusky children to thy saving breast." Dunbar emerges here as an indignant public figure fully empowered to chasten the South for its "unsanctioned crime" of "new slavery." By presenting himself as spokesman for the "hopeless" southern sharecropper, Dunbar introduces a new division of labor into this georgic, becoming the poet-professional whose work is to represent the invisible laborer and to confront southerners

about their moral turpitude. His turn toward the South as the poem's subject, personified as a neglectful but ultimately benevolent maternal figure, suggests a shift toward a register at once more confrontational and more conciliatory than the resignation of his *Lyrics of Lowly Life* georgics. In the end, Dunbar argues, the grave conditions faced by southern blacks "cannot last"; the "warrior queen" will realize her error and "come to [her] own."

"To the South" simultaneously heightens the didactic rhetoric of the *Lyrics of Lowly Life* georgics and diminishes the polarities of labor that marked these earlier representations. This shift figures the black laborer as historical victim rather than disempowered agent. Describing the wageless laborer as "a bondsman whom the greed of men has made / Almost too brutish to deplore his plight," Dunbar turns him into a voiceless, suffering body instead of a sympathetic protagonist. This figuration of the southern black as embodying death in life, entirely depleted of human joys and reduced to bare "sighs" and "moans," hews closely to the depiction, in the collection's following poem, "The Haunted Oak," of a lynching victim. The georgic's endpoint in Dunbar's work, where its logic is carried to representational extremes, might be discoverable in this turn from laborer to victim, from toiling body to lynched body, as the defining figure of the South's negative modernity.

What happens to this racialized georgic mode after Dunbar? A generation later, it resurfaces in Toomer's modernist investigations of the declining South and its exhausted "black reapers" in *Cane*. With its impressionistic style, graphic violence, and frank expressions of sexuality, *Cane* may appear an unlikely inheritor of Dunbar's conventional verse. Yet alongside this text's spectacles of sex and blood is a series of agrarian grotesques, exaggerated and disfigured portraits of the everyday dehumanization of black agrarian laborers that extend Dunbar's georgic investigations of the unfreedom of manual labor for southern blacks to their outer limit. To read *Cane*'s modern grotesques, published twenty-seven years after *Lyrics of Lowly Life*, is to discover the outcome of the trajectory Dunbar's representations chart from sympathetic, burdened laborer to alienated body at the verge of extinction, as well as the endpoint of the georgic critique of racial barbarism in the South.

In the decades after Dunbar's and DuBois's searing portraits of the everyday terrors of post-Reconstruction life, laboring conditions declined even more dramatically for the rural southern black. The globalization of the cotton industry in the 1920s, along with dwindling demand, endangered cotton production in the South and reduced many black sharecroppers to deeper servitude and even starvation.[14] In the face of such depredations, Toomer's georgic grotesques capture the annihilating quality of agrarian labor, as in "Harvest Song":

> I am a reaper whose muscles set at sundown. All
> my oats are cradled.
> But I am too chilled, and too fatigued to bind
> them. And I hunger.
>
> I crack a grain between my teeth. I do not taste it.
> I have been in the fields all day. My throat is dry.
> I hunger.

Over the course of the poem, Toomer multiplies the forms of "hunger" the speaker experiences. He is not only thirsty and hungry but also "blind" and "deaf" and completely cut off from others. "Harvest Song" and the other georgics of *Cane* present agrarian labor as progressive decivilization—work that, as Joan Dayan puts it, "degrade[s] a body into mere matter" and draws it to death's edge (155). Toomer's reapers conspicuously fail to become civilized through manual labor, while lacking even the sympathetic and heroic qualities on which Dunbar's early georgics insist. Numbed and traumatized, they are defined in all senses by privation, akin to the "brutish" laborer of Dunbar's "To the South," who cannot even "deplore his plight."

Amid what Alain Locke calls the "flight from medieval America to modern" that characterized the Great Migration, *Cane* narrates the endgame of a once-dominant mode of production and its accompanying racial ideology (6). In the depleted figures of "Harvest Song," we glimpse "the mind of the South" in its declension—a declension that Toomer neither celebrates nor mourns. The georgics of *Cane* reflect a New Negro–era dissatisfaction with the moralistic register of Dunbar's fin de siècle representations, a refusal to elegize their laboring figures or discover any redeeming trait in their work. Instead, the exhaustion of Toomer's reapers reflects a larger representational exhaustion with the georgic's tropes. Rejecting any images of progress, continuity, or futurity in favor of images of immediate lack and uncertain survival, *Cane*'s georgics are almost parodies of Robert Frost's richly alive mowers in *A Boy's Will* (1913) and other georgic images of enduring agrarian relations to the natural world's cycles—but parodies "without the laughter," as Kenneth Burke might have it (153).[15] In *Cane*'s portraits of the insufficiency and dehumanization of agrarian labor for southern blacks, we can see the waning of the georgic as a viable literary mode for African American writers in the twentieth century.[16]

In turn, Dunbar's and Toomer's poems, with their rebuke to discourses of salvational labor, highlight the alternative that the georgic mode presents to more-familiar conceptions of work derived from Enlightenment humanism and modern capitalism. With its portrayals of labor's constitutive negativity as well as its generative power, the georgic might be regarded as a repository for explorations of the productive impulse that fail to measure up—or, as in the case of these African American georgics, that prove to be beyond measure. Georgic poems point to the problem of labor's value in a modernizing society and to the unsettling possibility that work may be an action without meaningful or calculable ends. Dunbar's poem "Keep A-Pluggin' Away," from *Lyrics of Lowly Life*, poignantly underscores this possibility. Cataloging various hostile forces, from swelling storms and treacherous hills to "sneers" that must be "swallow[ed]" and "lots of pain to bear," Dunbar repeats his "humble little motto": "Keep a-pluggin' away." Dunbar exhorts himself and his reader to persist with ceaseless work in the face of adversity, framing work as a kind of waiting, an effort that defers achievement to an unknown future. Despite its optimistic assertions that "there will come a brighter day," the poem closes with a reminder to "Work and wait unwearying / Keep a-pluggin' away," lines that soberly convey the need for "unwearying" fortitude when unending, potentially unrewarded labor lies ahead. To "work and wait unwearying" is the impossible imperative faced by African Americans in Dunbar's generation—an imperative Toomer's georgics reveal to be bankrupt. More than simply invert pastoral conventions or present didactic narratives of agrarian life, georgic poems such as Dunbar's and Toomer's point toward the historical conditions under which the *vita activa* fails to sustain or improve material circumstances. Thus, while georgics may appear anachronistic or even irrelevant to contemporary readers more attuned to lyric soliloquy or linguistic experiment, the questions they pose about the equivocal freedoms of labor and poetry's task in representing them haunt us still.

Notes

1. Early estimations of Dunbar's work reflect his own sense of dialect's limitations as a "jingle in a broken tongue" ("Poet"). James Weldon Johnson, in the 1922 preface to his anthology *Book of American Negro Poetry*, argues that while Dunbar's dialect poetry made a distinctive "contribution to American literature," dialect as a means of poetic expression is inadequate: dialect "is an instrument with but two stops: pathos and humor" (xxxiii, xl). Johnson's judgment on dialect's insufficiency became a critical commonplace by the 1960s and 1970s,

when the desire for a black poetry of overt protest led to readings of Dunbar as an apolitical accommodationist or a tragic figure "chained" by dialect verse. By the late twentieth century, however, critics influenced by poststructuralist theories of performativity and deconstructive *différance* sought to recover Dunbar's dialect poems as instances of subversive double consciousness and distinctively black textuality. Notable examples of readings that view Dunbar's dialect as "signifying" or subversive performance include Blount, "Preacherly Text"; Keeling; and Gates. Most recently, historicist readings by Nurhussein; Cohen; Scott-Childress; and Carr have traced the varied cultural inheritances in Dunbar's dialect, using his poetry to elaborate a more complex portrait of dialect as a popular multiracial genre in turn-of-the-century American literature. All these readings foreground dialect as the most salient dimension of Dunbar's poetry.

2. In an anthology of essays on Dunbar's work published in 2010, *We Wear the Mask: Paul Laurence Dunbar and the Politics of Representative Reality*, the editor's introduction lauds Dunbar's creation of "two distinct voices in his works—the traditional English of the conventional poet and the renowned, redolent dialect of African Americans"—as his most enduring achievement (Harrell, Introd. ix).

3. Recent articles have begun to broaden critical discussion to include dimensions of Dunbar's poetry beyond his use of dialect—e.g., Ampadu's discussion of Dunbar's praise poems, Balestrini's work on Dunbar's war poetry, Gabbin's essay on the prayer form in Dunbar's poetry, and Blount's writing on Dunbar and African American elegy ("Paul Laurence Dunbar").

4. Goodman points to the "network of image and echo that consistently defines *labor* as fundamentally reparative or restitutive, precarious, and subject to lapse" in the *Georgics* (113).

5. One key example of the subsumption of georgic into pastoral is Buell's definition of pastoral as "referring broadly to all literature that celebrates an ethos of rurality or nature or wilderness over against an ethos of metropolitanism" (439). Sweet argues that the "blur[ring] of the distinction between pastoral and georgic" raises the "question of identifying various ethoi specific to these domains which are not coextensive" (3–4). On the "complex pastoral," see Leo Marx.

6. Wacquant describes the new "peculiar institution" of racial oppression emergent in the postbellum South, produced by the "need to secure anew the labour of former slaves, without whom the region's economy would collapse," and characterized by "the generalization of sharecropping and debt peonage," vagrancy laws, and the persistent threat of vigilante violence (45–46). Dunbar himself, in his essay "Is Higher Education for the Negro Hopeless?," describes the high rates of black incarceration in the turn-of-the-century South (47).

7. Kolchin writes that even by the late 1870s, "when free-labor advocates looked south, instead of a flourishing economy, cheerful and efficient laborers, and a political system that was the model of disinterested republican virtue, they saw greed, corruption, ignorance, crudeness, and lethargy" (230). On northern perceptions of the political and economic failures of the postbellum South, see Richardson.

8. Hsu points out that Washington's localist rhetoric draws on "transatlantic scenarios [that] simultaneously register and disavow the international scope of the New South as a region transformed in accordance with capital circulation" (193). Hsu's argument illuminates the various "scales" of Washington's rhetorical investment in capitalist logics, from the local to the transnational; Dunbar's localist poetics, by contrast, reveals the painful lack of mobility and access to resources characteristic of the New South that Washington's capitalist-uplift discourse downplays.

9. In fact, DuBois congratulated Washington on his "Atlanta Compromise" speech as a "phenomenal success" and "a word fitly spoken," and he did not publicly break from Washington's philosophy until the early 1900s (57; Juguo). Dunbar's essay "Our New Madness," first published in the *Independent* in August 1898, directly addresses the limitations of Washington's Tuskegee program, arguing that while Washington's "ability and honesty of purpose" cannot be doubted, "I do fear that this earnest man is not doing either himself or his race full justice in his public utterances. He says we must have industrial training, and the world quotes him . . . as saying we must not have anything else" (182).

10. Jones; Keeling; and Peabody share this critical tendency.

11. While there is no direct biographical evidence that Dunbar read Goldsmith's poem, its popularity and pervasive influence on prior generations of American writers make it a probability. It is also likely that Dunbar would have been familiar with the anthologized early American georgics that respond to "The Deserted Village," such as Dwight's *Greenfield Hill* and Freneau's "The American Village." We might regard Dunbar's "The Deserted Plantation" as carrying on a literary tradition of American responses to Goldsmith's poem. On the American reception and influence of "The Deserted Village," see Lutz.

12. In volume 1 of *Capital*, Marx defines free labor in these terms: "Labour-power can appear upon the market as a commodity, only if, and so far as, its possessor, the individual whose labour-power it is, offers it for sale, or sells it, as a commodity. In order that he may be able to do this, he must have it at his disposal, must be the untrammelled owner of his capacity for labour, i.e., of his person. He and the owner of money meet in the market, and deal with each other as on the basis of equal rights, with this difference alone, that one is buyer, the other seller; both, therefore, equal in the eyes of the law" (167).

13. Dunbar wrote to Howells in September 1896, after *Lyrics of Lowly Life* was published with Howells's lauda-

tory introduction, "You may be pleased to know that my affairs have very materially changed for the better, and entirely through your agency" ("To William Dean Howells").

14. Grubbs describes the declining conditions of southern cotton production in the 1920s.

15. Webb discusses Toomer's rewriting of Frost's "Mowing."

16. While *Cane* carries Dunbar's investigations of uneven modernity and nontransformational labor to their logical extremes, Sterling Brown's 1932 book of poems *Southern Road* might be regarded as the historical terminus for the georgic mode attuned to the racial ideologies of southern agrarian labor. For a reading of Brown's poetry as georgic, see Collins.

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Industry in Idealized Form: The Work of Movies in Film's First One Hundred Years

JOHN E. DAVIDSON

He's sad because he can't work. He can't fulfill his purpose.
—Hugo Cabret, in Martin Scorsese's *Hugo*

The paradoxical essence of film: one is given something and then it is immediately taken away.
—Heinz Emigholz, experimental filmmaker

MARTIN SCORSESE'S BIG-BUDGET, 3-D EXTRAVAGANZA *HUGO*, which opens with images of Paris as a huge timekeeping mechanism, undertakes a dual rescue mission. It reclaims Georges Méliès's early cinematic fantasies from the violence of time and progress and saves a young, industrious boy from the violence of a society that has no room for children who fend for themselves outside a family. In doing so, *Hugo* assures the viewer that the technological wonder of future filmmaking is rooted in a romanticized image of a thoroughly bourgeois past. The movie's threats are embedded in a mise-en-scène full of iconic imagery of modern industry made fantastic. The giant clocks and gears located above and in the walls of Paris's largest train station, which are voluntarily tended by a lone child laborer, evoke neither wonder nor laughter as much as a sense of menace in connection with the young protagonist scurrying around in them. While Scorsese's film situates the origins of movies in fin-de-siècle Paris as *the* modern industrial city, it also takes pains to make Méliès's products seem like dreams, cultivated in a greenhouse of industrial activity to become larger-than-life projections obscuring modern industry. Later I will consider the consequences of the film's arc taking this precocious lad from the world dominated by fanciful dangers into a home: for the moment it will suffice

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to remember that Hugo evokes work as the source from which humans and an automaton derive their purpose and that the film means this to be self-evident to the audience. At the same time it sets in motion a narrative that aims to remove the protagonist from the world dominated by signs of modern industrial work and from the labor that seems such a distressing burden on him at the film's outset. This essay explores that apparent contradiction in the broader history of cinema.

Two recent publications that in some ways could not be more dissimilar inform this exploration. *Films That Work* is an edited volume arising from a conference on films that have neither art nor entertainment as their main purpose (Hediger and Vonderau), while *The Filming of Modern Life* is a single-author discussion of films that push artistic boundaries to the extreme (Turvey). The former sees auteur-oriented approaches as an impediment to understanding film as part of a media network driven by commissioning bodies' and producers' rhetorical purposes; the latter engages with films expressly as auteurist works and ends with an examination of the "modernity thesis" descended from Walter Benjamin's famous "Work of Art" essay, an approach that judges film to be rooted in the viewer's experience of modernity. What these two seemingly divergent books share is a concentration on nonentertainment films from the early and middle parts of the twentieth century, as well as an implicit and explicit sense that film studies limits itself with its emphasis on feature-length commercial cinema.[1] I want to suggest that attending to the industrial nature of cinema helps us talk about films that have a purpose, be it information, art, entertainment, or money. Cinema inserts itself as the key modern vehicle in what Jonathan Beller calls the "industrialization of the visual" stretching back beyond the twentieth century (3). He posits that "cinema and its succeeding (if still simultaneous) formations, particularly television, video, computers, and the internet, are deterritorialized factories in which spectators work, that is, in which we perform value-productive labor" (1).[2] The conditions of production for the industrial labor in those factories rely to a certain extent on the seriality of images, the ongoing presentation, removal, and replacement of single frames that enable the cognitive perception of apparent motion through an industrial mechanism in the first place.

This reliance remains whether we look back or look forward.[3] In his investigation of the present and future of cinematic moving images, R. L. Rutsky acknowledges that the serial progression of images on film in projection changed with the shift to digital technologies; however, digital technologies still rely on the "succession of image-fields" that sets the cinematic tradition forward (8). Rutsky is quick to point out that the kinds of movement most talked about in regard to cinema (movement of figures in the frame, of the frame, and of the perspective of the shot) are based on screen effects (9), whereas the mobility of cinematic images, a vital aspect, has been underconsidered historically. The portability of the camera, going all the way back to the Lumière brothers' apparatus that could both record and project, meant that cinema "is defined not simply by moving images, by movements upon the screen, but also by the movement of these moving images from one place or context to another" (11). The address of that movement is different: "Unlike the three dimensions of movement that take place on the cinematic screen, this fourth dimension of movement is not, as Benjamin makes clear, directed toward an autonomous subject or viewer, who would provide a culminating point for these movements" (12). It may well be that such movement cannot be directed at an autonomous subject because cinema's most basic work is to create the subject in the modern industrial—the ephemeral and reproducible—sense. What film's industry generates is the possibility of a remanu-

factured experience of time and motion that helps create the habits of the viewing subject.

In what follows, industry is understood in three veins that touch on examples of feature, essay, documentary, avant-garde, industrial, and "primitive" film. First, film as a process aimed at transforming material to create products is industry. The individual movies made and marketed by companies in Hollywood and elsewhere (the film industry) are of less concern than the paradoxical production through film's serial construction of the viewer as one trained in film viewing and at work when viewing a film in a particular space. Over cinema's first one hundred years, it has become self-evident—natural—that what is produced in this manner is the story that the viewer accumulates as part of her or his cultural knowledge bank. But the naturalness of viewers as workers off the clock is a modern and Fordist industrial abstraction. It relates to what the essayist and documentarian Hartmut Bitomsky explores as an expression and reinforcement of being at "work on doing without" anchored in the serial process of being given an image and then having it removed, replaced, and repeated.[4] A second sense of industry considered below is its status as both the subject and the object of industrial film. While feature films largely exclude work in industry from the screen, a brief exploration of films expressly concerned with modern work shows that they generate similar abstractions.[5] In addition to these two reflexive notions of industry, a third will be thematic: understood as a steady or habitual effort, industry is constantly reinforced by feature fiction films. It coincides with a discourse of work as an indicator of middle-classness and belonging that supposedly unites us all, a value that erases (working-)class realities beneath a veneer of (bourgeois) individuality and meaning.[6] Having gestured back to the cinema's industrial materiality and explored some industrial and documentary films, at the end of the essay I will return to contemporary film that revisits bourgeois modernity and mark the limits of industry in its idealized form.

The commercial cinema industry of mass culture and its symbiotic partners in high art play a role in lessening the resistance to modern habits that is brought on by uneven development and distribution, and they do so by breaking down barriers and participating in the constant rediscovery of the new, often by looking back to go forward.[7] The late as well as the early twentieth century was vibrant in this regard. Claudia Hart, painter and pioneer of digital sculpture, recalls that she was fascinated with commercial experiments in 3-D animation in the early 1990s, because it struck her as a marriage of photography and Renaissance sculpture in a time-based medium. In discussing her critical, artistic approach to teaching contemporary digital skills at an art academy to students primarily interested in getting work in Hollywood, she notes that in that context the "opposition between art and industry is nonsense." In analyzing the "historical avant garde" in Europe between 1905 and 1935, Peter Bürger made a similar discovery, finding baroque techniques of decontextualization reanimated when coupled with modern industrial products and injected into and against the institution of art.

In *The Filming of Modern Life*, Turvey takes aim at Bürger and others for propagating what he terms the standard account of the early-twentieth-century avant-garde—namely, that it was uniformly opposed to "bourgeois modernity"—and his claims have some bite. It is clear that the descriptor *bourgeois* has expanded from Marx and Engels's definition—owners of the means of production and employers of wage labor—to include "an enormous variety in wealth, attitudes, and lifestyles [that] goes some way toward explaining the word's imprecision" (5). The term also gestures to a vague set of values, at least some of which, such as the work ethic, are not specific to the modernity of the early twentieth

century. Most important, the "unleashing by industrial capitalism of the productive power of individuals" is certainly intimately intertwined with the ability of the avant-garde to generate their works (8), something plain to many of those artists, whether they addressed it overtly in their work or not. Indeed, Turvey's individual readings of canonical pieces and artists show "filmmakers trying to reconcile change with status, the future with the past, and bourgeois modernity with its critics"—that is, "a fundamentally bourgeois phenomenon acting out the contradictions of middle-class existence" (12). He goes on to critique the "modernity thesis," which claims that cinematic experience is "like" the modern perceptual experience of shocks and disruptions. This thesis, Turvey argues, maps the tendencies of dominant cinema onto the avant-garde and thus forgets the aesthetic specificity and tenacity of those artists. But one might respond that the broadening of the notion of bourgeois modernity to one delineated by values rather than material positions of real social actors has been the work of both dominant cinema and avant-garde films, regardless of any individual work's purpose. There is no fundamental contradiction between seminal arguments about dominant cinema spreading a vernacular modernism (Hansen, "Mass Production") and the assertion (borrowed from David Bordwell) that "visual skills and habits," rather than the human perceptual organ itself, are impacted by cinema and that the changes in skills and habits are "distributed unevenly" within and across populations (Turvey 167). Uneven distribution is often artificially resolved through the construction of habit, as Marx recognized in the first volume of *Capital*:

> It is not enough that conditions of labor are concentrated at one pole of society in the shape of capital, while at the other pole are grouped masses . . . who have nothing to sell but their labor-power. Nor is it enough that they are compelled to sell themselves voluntarily. The advance of capitalist production develops a working class which by education, tradition, and habit looks upon the requirements of that mode of production as self-evident natural laws. (ch. 28)

Film undoubtedly carried an increasing load in advancing such education, tradition, and habit through the twentieth century. In fact, Turvey's description of the avant-garde as acting out the "contradictions of middle-class existence" positions those works to be read in parallel with the dominant commercial cinema in this uneven distribution of habits, and rightly so, since both are irrevocably intertwined in (if not always reflective of or even "like") the experiential world of the fin de siècle determined in no small part by material specificities of industrial modernity. Ironically, Turvey largely erases the industrial underpinnings of the modern for his avant-garde and thus repeats the erasure of the industrial basis of the means of production of bourgeois modernity that generally undergirds dominant cinema as well.

How can it be that cinema erases the industrial when one of its generative texts is a work about, or shot primitively in front of, a factory? That question is addressed by Harun Farocki, a Berlin-based installation artist, public intellectual, and documentary and essayistic filmmaker, who has paid particular attention to the role that images play in creating models, modes, and memories of work as a value-giving endeavor. His *Workers Leaving the Factory* not only remembers that the first true film camera was pointed at a factory gate but also finds this setting recurrent in film's first one hundred years. Farocki shows that, while the area around the gates is frequently glimpsed, work in the factory is less prevalent; rather, the space in front of factories becomes a kind of staging ground in the sense of being a place both for acting out and for launching something elsewhere. He notes that in many of the earliest versions of that

shot—which, like that of the Lumières, were often scripted—workers ran from the gates as if they were missing something, as if they had "already lost too much time," as if life were elsewhere. A trip inside the factory is relatively rare in feature films and almost nonexistent in commercials: "advertising films' dread of work in the factory is second only to that of death," Farocki remarks (*Nachdruck/Imprint* 231). Entertainment film made commercially seems to share this dread, for while it loves death and does not abhor the designation of factory work as a characterization, it almost never presents work in the factory. Such dominant fictional modes have little or no interest in workers as a group. At most those films enter the factory to satisfy a fascination with industry as a behemoth or to show it as a site of individual alienation, and they might be excused since the noise, activity, and focal point of such work make it difficult to align for extended periods with any feature filmmaking that is invested in illusionist realism.

Realist traditions that are open about being on the workers' side do go into factories, but even they have a proclivity for staging things outside the gates, as one sees in works such as the East German feature *Council of the Gods* (Maetzig). Set in and around a chemical concern from just before to just after World War II, this film explores the key positioning of the educated middle classes between the workers and an upper management and ownership that are equally comfortable colluding with capitalist partners internationally and the Nazi regime at home, often at the same time. While a few scenes take place in the factory's works, the most dramatic and telling confrontations and conversions unfold in salons and boardrooms or at the factory gates. Here, as in the images that Farocki draws from German, Soviet, British, and even United States features and documentaries, action at the gates is shot to depict faces in two ways: to give individuality to the workers' struggle and to attribute a visage of violence to one side or the other in order to leave no doubt as to who the villains and victims are.

If we look back to the nonnarrative montage and "culture" films from the interwar period, which had such a fascination with urban, industrialized modernity, we see that they often share this reluctance to show workers in factories, even if they are not invested in such black-and-white depictions of villainy in the class struggle. Turvey traces this back to productivism in Dziga Vertov's signature film, *Man with a Movie Camera*, citing a manifesto from 1922: "The machine makes us ashamed of man's inability to control himself. . . . For his inability to control his movements, WE temporarily exclude man as a subject for film" (136). He goes on to demonstrate that a strained balance arises between Vertov's productivist and humanizing impulses (161); however, although the chapter's title is "City Symphony," little mention is made of Walter Ruttmann's seminal *Berlin, Symphony of a Big City*. That film might be a better place to explore the city in *bourgeois* modernity. Here we can see a significant difference between a productivism such as Vertov's in 1929, which seeks a considered integration of machines and people, and one like Ruttmann's, which still seems annoyed by people's messiness. Staged on the "traumatic and exhilarating" nexus of "spatial displacement, urban modernity, and the nature of film" (Kaes 179), *Berlin, Symphony* continually moves toward people's exclusion and seems to strive for a permanence of that exclusion. Ruttmann shows people who are on their way to and from factory work, but when it comes to showing work in the factory, the film clearly seems most interested in removing people from constructivist abstraction: hands at work set things in motion and people disappear (fig. 1). The hopeful irony in the exclusion of work in the factory in much film, as Farocki points out, is that the staging ground before the factory gates becomes the one place

that workers can be shown as a workforce ("Arbeiterschaft"); however, like the kind of hope Benjamin senses in film's mechanical reproduction, this one lends itself to fascistic reauratization, which takes the form of idealizing the workforce into classless nationalist formations or, as in Ruttmann's case, disappearing the workers whenever possible.[8]

The wealth of filmmaking seemingly devoted to showing modern work, the industrial film, may require an analytic lens different from the one we have been applying thus far. Thomas Elsaesser suggests that keys are to be found in knowing who commissions a film, the event and reason behind the commission, and who the audience is. Referred to in *Films That Work* for convenience as the "three As" (for the German originals: "Auftraggeber," "Anlass," and "Anwendung" or "Adressat"), these elements provide the basis for understanding industrial film as part of a *Medienverbund*, a "network of competing, but also mutually interdependent and complementary media or media practices, focused on a specific location, a professional association, or even a national or state initiative" (Elsaesser, "Archives" 22).[9] Vinzenz Hediger and Patrick Vonderau extend that notion further by factoring the three A's by three R's—what is recorded, the rhetoric used, and the rationalization undertaken. This allows us to see that "industrial films are perhaps best understood as interfaces between discourses and forms of social and industrial organization" (Introd. 11). They further claim that

> film as a medium creates the preconditions for forms of knowledge and social practice. . . . [I]ndustrial film research [contributes] toward the project of a *historical epistemology of media in social and industrial organizations* that . . . helps us better understand how social practice emerges from certain forms of knowledge and their configuration with (technical) media. (12)

The hopeful expectation that research into industrial film could uncover a practice formed at the intersection of knowledge production and technical configuration accords with Miriam Hansen's approach to commercial traditions in cinema. Hansen suggests that Benjamin's use of "innervation" points us toward the degree to which the work of film will extend into the future if the cinema as a particular location has "lost its economic, social, and epistemic centrality" ("Benjamin" 343). Early cinema—its apparatus, its picture

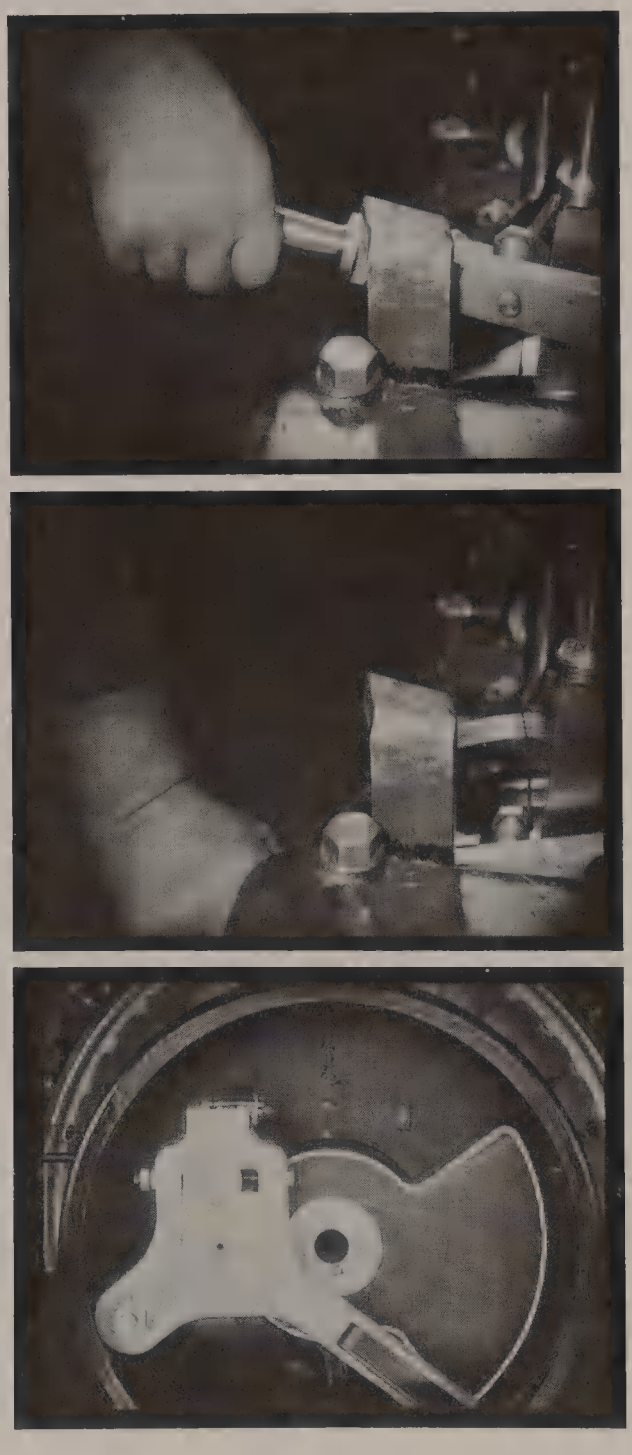


FIG. 1
Frames from Walter Ruttmann's *Berlin, Symphony of a Big City* (1927).

palaces, and its mode of storytelling—was and remains part of a bodily training through technology for the thought and perceptual habits that would become part of but not determine our future. Filmic industry mediated our habituation through such innervation in the last century, and it continues early in this one to set preconditions for knowing and conceiving through innervation of industry in idealized form.[10]

One idealization of industry that lends itself to illustrating the material linkage of film's seriality, social and industrial organization, and Benjamin's dictum that there is no imagination without innervation is the work of Frank B. Gilbreth, a one-time colleague of Frederick Winslow Taylor's who spread "scientific management" principles through film between 1912 and 1922. For various professional commissioners, Gilbreth addressed films to managers that aimed to reduce wasted motion in industrial practices, since it was injurious to productivity and potentially to workers. Scott Curtis notes that, in recording work processes and "appropriating the rhetoric of scientific objectivity and neutrality while regulating worker productivity" (85), Gilbreth advocated motion study through moving pictures as the only means for industry to design and measure efficient work. However, Curtis argues that Gilbreth's films really do productive and promotional work other than demonstrate rationalized processes. In Gilbreth's films of workers assembling things, the productive document is the "image of efficiency that the film documentation" comes to represent, which in turn becomes the film's center of self-promotion (90), selling an image of efficiency produced through film technique. His studies on scaffolding and bricklaying, for example, offer classic instances of filmic images that become illustrative only through their proximity to declarative intertitles. A title card referring to the wasted motion in scaffold construction makes the absurdly spinning meter next to workers in the following shot appear to be an objective measurement of that waste. Likewise, a card claiming that a new stacking method reduces the movements needed to reach the next brick is followed by a still image of a hand grasping a brick as an image of efficiency. Most interesting in the context of my argument are the sequences that generate abstract imagery as a kind of byproduct of the work process by filming hands in motion over time through or against a grid (fig. 2). This technique demonstrates industrial movements most often by isolated figures, giving the worker an individuated space but only as a point of managerial control. These films thus not only address managers but also contain an implicit message to the worker to



FIG. 2
Hands working to abstraction in Frank B. Gilbreth's film work. Frames from *Motion Efficiency Studies* (1914). National Museum of American History, Behring Center, Division of Work and Industry.

disappear into the process, and they contribute to the shift in the notion of work away from concrete to abstract labor.[11] Gilbreth's films provide abstract images that record this transformation, unwittingly showing that labor is not a transhistorical concept: filming in this manner turns manual work decontextualized from the industrial labor process into abstract images, which at the same time obscure the concrete labor behind the value of efficiency in industrial organization.

Farocki recognizes not only that such transformations have significant consequences in social organization but also that the masked cannot disappear altogether. Where Gilbreth promotes the abstract labor of efficient work as a value generated for managers through his technique of filming hands at work, Farocki's critical use of cinematic methods in *The Expression of Hands* focuses on the semiotic productivity of hands and the promotional aspect of faces in feature films.[12] If the prototypical close-up of the cinema concentrates on the face, which has long been the illusory guarantor of subjectivity in the post-Renaissance artistic tradition, the second most prevalent close-up focuses on the hand. Farocki's links "gestures which are symptomatic of Taylorism in work situations—and in the standardization of filmic rules themselves—with the gestures in [narrative] films" (Ernst and Farocki 267). He puts an implicit understanding of time-based productive and promotional image generation to good use in unpacking visual and aural constellations that erase manual labor in favor of promoting an abstraction of work as the key to bourgeois subjectivity. *The Expression of Hands* details how, particularly in close-up, concrete manual labor disappears as it slips into meaning: hands that do things show us crimes or serve as visual proof of an ability that characterizes the person to whom they are attached. Instead of becoming a synecdoche reducing people to their controlled productive motion so that they can disappear, as the close-up of the hand in Ruttmann's film does, in the feature tradition hands work both against and with faces to generate characterization. Farocki sees that while the connection of film to modern work as an abstract value of domination is embedded in its threefold relation to industry, it also holds on to other possibilities, however tenuously.

Elsaesser has succinctly captured this difficult relation between film and work in such critical investigations: "Might the idea, at whose deathbed Farocki's films hold their long vigil and keep a sorrowful wake, be that it is work which defines and dignifies human existence, and protects it, finally, from both fantasy and violence?" ("Harun Farocki" 35) The suggestion that film can stand as a reminder that labor protects people from these dangers—that it can be a lamentation for as well as a vehicle of work's disappearance—seems rooted in its moment of historical emergence at the cusp of the twentieth century. Despite, or rather precisely because, of the contradictory masking of work that filmmakers like Farocki demonstrate, it may be useful in the digital age to hold on to the notion that film is inescapably industrial. If the modern industrial period brings with it the creation of a workforce that accepts as if natural that the only thing of value it has been given (labor power) is immediately taken away when exercised (in abstract reification), then film repeats this move over and over again. Film's modernity lies neither in its status as a collection of mass attractions nor in its approximation of the experience embedded in shock and distraction through constant renewal of the visual field; rather, it is modern because it is an industry that has as its aim the creation of a viewer-subject through the possession and dispossession of accumulated images in succession at a single area of focus.[13]

Producers still compete to occupy the center of that focus, however brief the attention given it may be and despite the proliferation of imaged spaces, devices, and delivery

formats in our current media climate. In terms of industry's process in film, the global, multidirectional notion of the "pipeline" has displaced the rooted, linear notion of the assembly line, but the nature of digital work in the business world maintains aspects of the assembly line's efficiency innovations: it reduces a host of animators to performing isolated tasks repeatedly without a sense of the whole product. The technology has changed and the workstations have dispersed, but at one level the film industry has become more Fordist since the advent of the age of flex work and flexible accumulation.[14] While new technology has made the disappearance of work more seamless than ever, renaturalizing innervation through technology in representation is an impulse that continues to connect the past and the present and look to the future. That modern impulse, whether potentially dystopian (*Metropolis*) or utopian (*Kino-eye*), finds its successors in filmic representations of biocybernetic unions and cross-corporeal melding (viewed in many cases on portable units wired to our bodies). So, do the new digital technologies shift the treatment of concrete and abstract labor in these representations? As was suggested at the outset, a useful place to pursue that question, as well as the dual directions of "fantasy and violence" from which Elsaesser claims we need work's protection, is cinema looking back to the roots of the filmic in the modern, which are, almost by definition, obsessed with the workings of movement and time.[15]

Returning to *Hugo* briefly, we see how it corresponds to the three modes of industry that I set out. It is still industrial in being based on generating a product: a viewer at work on a film through innervation using a prosthetic to process 3-D, blended images presented sequentially at higher ratios than ever before. The second, reflexive aspect of industry is still to be found here, in a variety of ways: film is the subject and object of the story's mysteries and obfuscations; its past innovative productions promote the present ones; the individual as entrepreneur in *Hugo* is the genius as film auteur; and the scholarly and archival approach to preserving images in the film is the promotional fodder for the new production of audiences. Finally, as already indicated, the theme of industry remains clearly central, promoting abstract labor and erasing concrete labor. Work is the key to acceptance and personhood for the little boy and his mechanical double: "he works just perfectly" cries Ben Kingsley's Georges Méliès as he scoops up Hugo and the automaton to carry them out of the station and into his bourgeois home. Industry as diligence in an employment or pursuit, especially in Hugo's steady or habitual effort in good, filial causes, is shown to be the key qualification for inclusion in the bourgeois world. And as work is reaffirmed in its abstract value, fantasy's violence is hidden: real labor disappears from view without question. Ironically, *Hugo* recaptures more of film's early potential, in the light of Hansen's reading of Benjamin, because it still confronts us with a reflection on innervation through technology, by confronting the old new prosthetic vision with the current new prosthetic vision. The organic and haptic allusions to the creation of cinema culminate in the magical finale, which tends to make labor disappear except in a nonindustrial form, that of archaeology and restoration. But, despite *Hugo*'s attempt to reclaim its roots for a new population of viewers as if it followed a natural law, it seems that the refilmed Méliès pieces do not have the same quality in 3-D as the new ones. Many viewers I spoke with thought that something was wrong with the 3-D in the theater in which they saw *Hugo*, because those reclaimed segments do not align exactly with the new vision we trained ourselves in shortly into the film. Without wanting to reinvigorate the problematic term *distraction*, I would point out that there is a materially based disruption of the naturalness of acquired viewing

practices that rely on the innervation of technology to place our future in our past that is also always the work of film.

Hugo, like most contemporary fare, sells itself as providing a real experience through innovation and prosthetic innervation and in doing so traces out a disappearance of work. But, even for those who insist on the naturalized view that the story is everything, the arc of *Hugo* leaves other questions open, if we can but produce them for ourselves: Who is winding the clocks in everyday life now? And who will do so in the future?

Notes

1. That caution applies at least as strongly to the cultural-studies-inflected work incorporating feature films that has arisen in language-and-literature contexts, among others.

2. Beller's stress on work and production in this context are welcome, because cinema is a space in which viewers work while off the clock; however, the notions of the "cinematic mode of production" and the "attention economy" begin to erase the useful concreteness of his proposals. It may go too far to claim that "the image, which pervades all appearing, is the mise-en-scène of the new work," or that "it is in and through the cinematic image . . . that we make our lives" (1). I want to thank Johannes von Moltke for steering me to Beller's study.

3. Philip Rosen makes this point in his chapter discussing the potentially blurred boundaries separating feature-fiction and documentary cinema (225–64); here we extend this notion when thinking about the work of film as industry.

4. Bitomsky is an important and underappreciated documentary artist on the topic of work, cinema, and social formations in the German tradition and beyond (see Alter for an introduction). His *Deutschland Bilder* first locates this concept in the "cultural" and feature films spread across Germany in the 1930s, and many of his subsequent documentaries show how it goes well beyond that period (see Davidson).

5. Lee Grieveson's study of film and the Ford Motor works, which appeared after this essay had been drafted, meticulously details the vital role film plays in the company's self-conception in the first third of the twentieth century and examines the various organs Ford developed to incorporate film. I am concerned here with the general promotion of work as an abstract value, which is underscored by Grieveson's specific investigation.

6. I agree with Bruce Robbins's contention, in his MLA convention paper presented in this issue, that there is a need to value more highly people who actually work than those who accrue wealth by putting money to work; my argument is that cinema's role in the apprehension of work is not merely thematic.

7. See Huyssen. For a recent discussion of the crisis of the cinematic subject's epistemological stance as a historically rooted strategy, see Craig.

8. In discussing his recent installations, Pantenburg separates Farocki from both Ruttmann and Vertov.

9. This volume takes an approach different from the one used by traditional industrial film studies such as Berendes et al. At a recent conference on silent cinema at the University of California, Berkeley, Elsaesser urged that the "3 Cs"—"Who commissioned it? For what context? And for what constituency"—be applied to art and popular film as well as industrial film (Field 144).

10. Randall Halle notes that recent technical changes have not brought about the same "fundamental transformation of production forces" as the ones Benjamin analyzes—one needs to look to new market forces for that (1). This argument maintains a similar position on the idealization of industry and the cinematic subject.

11. Concrete labor deliberately transforms material to generate use value; abstract labor "expresses a particular, unique social function of labor"—namely, the general determination of social mediation through value (Postone 150).

12. That his concern is the training of subjects at work on themselves as they are at work watching films is made even clearer in Farocki's *How to Live in the Federal Republic of Germany*, which looks at self-improvement and training films.

13. See Friedberg's exploration of the dominance of single-frame projection (over multiframe experiments) in her insightful work linking the contemporary digital culture back to a virtual window conceived in the Renaissance.

14. Hart notes the desire of future industry employers to hire people they can trust to innovate and don't need to "watch all the time"—autonomously working subjects in the industry setting—as one reason for her students' success. Again, the connection to earlier, modernist undertakings seems evident, such as the Bat'a media networks in the 1930s: a "*dispositif* of serial production," which fostered independent figures possessed of "flexibility and entrepreneurial spirit" (Szczepanik 358).

15. A fuller picture here would also include an exploration of Lars von Trier's *Melancholia*, which links up different roots of the filmic in modernity through the same decontextualized imagery of the baroque and late Renais-

sance that Bürger sees beneath the historical avant-garde. The nontreatment of work in *Melancholia* is illustrative.

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Professional Subjectivity and the Attenuation of Character in J. M. Coetzee's *Life & Times of Michael K*

DAVID BABCOCK

ON ITS FACE, THE NOTION OF THE PROFESSIONAL APPEARS TO offer a kind of solution to what Marx diagnosed as a fundamental problem of labor under capitalism: the condition of "self-estrangement." In his "Paris Notebooks" of 1844, Marx describes self-estrangement as the condition in which a worker's labor is "not his own but someone else's"; through this labor, the worker "belongs not to himself but to someone else" (74). For Marx the concept of self-estrangement thus conveys the existential poverty that underlies the material poverty of the worker under capital: "that labour is *external* to the worker, i.e. is not part of his very being; that in his work, therefore, he does not affirm himself but denies himself, feels miserable instead of satisfied, does not freely exercise and develop physical and intellectual energy but mortifies his body and ruins his mind" (73).

This critique of self-estrangement, which has proved to be among the most durable pieces of Marx's philosophical legacy, rests on his affirmation of how central work is to the human condition. To reduce all the creative, heterogeneous forms of work to empty, abstract wage labor is effectively to cut humanity off at its root. It is to starve what is most vital about human beings—their ability to "develop physical and intellectual energy"—and replace it with the mere satisfaction of the worker's animal needs (73).

It is this existential poverty that the professional sphere seems suited to address. The professional's expertise, training, manners, and talents are figured as marketable products, which are retained by that professional even as he or she sells it on the market. This condition gives professionals freedom to "develop physical and intellectual energy" *through* their work, because the needs of their personal

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development are closely tied to the needs of the market. Indeed, this quality of professionalism has even led some cultural critics to see it as a locus for the potential merging of personal fulfillment and social engagement. For instance, Walter Lippmann could declare that professionals are motivated by incentives different from—and, ultimately, more ethical than—the infinite acquisitiveness of the capitalist: "professional men, generally, have something more than a desire to accumulate and outshine their neighbors. They have found an interest in the actual work they are doing. The work itself is in a measure its own reward" (48–49). In recent years, scholars of professionalism have extended this line of argument even further, suggesting that the marketable expertise that professionals possess even gives them a measure of autonomy, allowing them to seek out ethical positions in and through their disciplines (e.g., Fish 215–46; Robbins 29–56).

But if the professional can indeed be understood as a space of ethical opportunities, as these scholars suggest, we may worry that attaching a subject's sense of self-esteem and fulfillment to his or her work can also be a powerful instrument of social control. Jacques Donzelot has suggested that the ideology of professionalism is no longer limited solely to the traditional professional classes (doctors, engineers, academics, and so on) but has found its way into all corners of the labor market, as a way of making subjects willing to work harder, to take on longer hours, and to pursue supplementary education and training.[1] In the flexible, neoliberal economy, workers are encouraged to understand themselves as a kind of enterprise, involving lifelong training and "self-realization," aimed at maximizing work's "capacity thoroughly to fulfil one's potentialities" (251–52), even as they are unlikely to achieve the class privilege previously associated with professionalism. Profession becomes a means of naturalizing exploitative labor relations, by imaginatively linking them to the constitution and development of character. Such a formula upsets any easy equivalence between the "nonestranged" quality of professional labor and real subjective fulfillment.

Underlying this conceptual slippage is the etymological ambiguity that inheres in *profession*. From its origins in English, the term was derived primarily not from a notion of employment but from the act of formally dedicating one's life to an activity (originally a religious order). Through one's professional activity, one not only supports oneself but also assumes an identity, a form of life. Only later, in the late eighteenth century, did *professional* take on a more restricted meaning, naming an elite, specialized class distinct from the wage laborer, who was considered able to perform one job just as well as another ("Professional"). The concept of the professional is thus divided between two scales of experience: it signifies a particular class status and an existential identity.

In this essay, I will show how J. M. Coetzee's *Life & Times of Michael K* (1983) politicizes this ambiguity in the concept of the professional—an ambiguity that is often elided in neoliberal discourse.[2] The novel's two central characters straddle this ambiguity in different ways: the medical officer, who enjoys professional class privilege yet suffers from existential impoverishment, and Michael K, whose work of gardening is thoroughly conditioned by the state's exploitative labor relations yet allows for something like a life-forming professional identity to emerge.

To fully understand the pitfalls and possibilities that professionalism offers in the contemporary world, we must reinvestigate the formal relations between work, character, and politics. To this end, Coetzee's novel puts pressure on the contradictory logic of professionalism, by situating it within the crisis of the late-apartheid biopolitical state, with its dual mandate of welfare and security. This crisis allows Coetzee to register an impoverishment of character, which is caught between

the search for professional fulfillment and the barbaric violence that conditions every economic relation in the state structure. However, this tension—which arises through the immediate experiences of work afforded by the welfare-security state—also generates alternative possibilities for the portrayal of character, as we can see in the enigmatic persona of Michael K.

South Africa and the Problem of Character

In his 1987 Jerusalem Prize address, Coetzee asserts that South African literature is "a less than fully human literature, unnaturally preoccupied with power and with the torsions of power, unable to move from elementary relations of contestation, domination, and subjugation to the vast and complex human world that lies beyond them" (*Doubling* 98). Such a winnowing down of the ethical scope of the novel presents difficult formal problems for the construction of character. In many ways, this sense of ethical constriction has structured the key debates about the literary status of *Life & Times of Michael K*. It is precisely the failure of character to embody a robust ethic of political commitment that motivates Nadine Gordimer's influential critique of the novel: "Coetzee's heroes are those who ignore history, not make it." In her view, Michael K's intransigent passivity offers a politically irresponsible model, promoting political disengagement when engagement is most needed. As Gordimer notes, Coetzee has K refuse this history-making vocation of character explicitly when he decides not to join the rebels in the mountains, "because enough men had gone off to war saying the time for gardening was when the war was over; whereas there must be men to stay behind and keep gardening alive, or at least the idea of gardening; because once that cord was broken, the earth would grow hard and forget her children" (Coetzee, *Life* 109; qtd. in Gordimer). For Gordimer this ethic is antithetical to the political urgency of apartheid, which demands a large-scale, community-wide, revolutionary intervention. Michael K acts, but only in a banal sense, and his actions fail to "make history"; they fail to signify any progressive agency for an identifiable racial, national, or human community.

In response to Gordimer, critics have generally reaffirmed the ethical substance of Michael K's character in two ways. One way has been to resituate him as an individual resisting a dehumanizing collectivity. In this framework, K's choice to stay in his garden gestures toward a "posthumanist, reconstructed ethics" to come (Attwell 97). For these critics, K's refusal to "make history" is precisely the point. Michael Marais, for instance, reframes K's decision not to fall in line with the rebels as an affirmation of individual autonomy: "he resists becoming a character in the text of history, a text characterized by a struggle for power between master and servant on a national scale" (36). In this model, "character" is what needs to be resisted, so that true freedom can exist. K's refusal becomes a forceful ethical statement.

The second way of affirming the ethical dimension of K as a character has been to focus on the practice of reading. To those who would assign a stable meaning to K, his distinctive character survives only as a figure of unknowable otherness, which demands a particular ethical response from the reader. Instead of looking to character as a model for how to be a subject, these critics argue that Coetzee's use of character can teach us how to be better readers by acknowledging "the limits of the sympathetic imagination" (Wright 12). Derek Attridge, one of the most careful and creative expositors of this approach, grants that the character Michael K demands to be situated "allegorically" in a number of social and political frames, but he insists that Coetzee works to "sustain . . . the otherness of K's responses: although we learn in moving detail of his thought-processes

and emotions, we never feel that we have assimilated them to our own" (50). It is not just Michael K who "resists becoming a character in the text of history" (Marais 36); the novel itself resists every attempt by a reader to resolve K into a particular symbolic frame. In Attridge's assessment, to make an ethical model of K would be to preserve a clear boundary between subject and object that would ultimately leave untouched the reader's subject position as the arbiter of meaning in the text. Rather, any character worth the name involves a kind of gap or negativity that demands an ethical response from readers. By refusing readers any straightforward sympathetic identification with K, the text forces them to formulate alternative ways of engaging with him, from a position without epistemological or interpretive security.

Despite their differences, these two ways of understanding character in Coetzee's fiction are both primarily interested in reading the novel for ethical lessons that can be taken up by readers, either in their pursuit of political engagement or in their relationships to others. In doing so, both frameworks neglect moments in which the novel rehearses their respective failures within the structures of work offered by the postcolonial biopolitical state. Adopting the professional as a controlling category emphasizes instead the absolute specificity of ethical development; this development, it insists, must always draw its resources from its particular historical situation and the practices of work entailed by that situation.[3]

Biopolitical Governmentality in Late-Apartheid South Africa

To account for how Coetzee's novel can politicize the ambiguities of professionalism with regard to character, I must say a few words about the political structure in which Coetzee situates his characters. Michel Foucault's reflections on biopolitical governmentality allow us to apprehend, more lucidly than theories of abstract subjectivity or of otherness alone, how historical forms of government and authority structure the range of activities and actions available to individuals.[4] Foucault draws our attention to the way subjects are produced in conjunction with vast social systems to compose vital circuits of knowledge, ability, and potentiality. What makes Foucault's analysis particularly fertile is the insight that these vital circuits are neither seamless nor stable. Individuals are constantly subject to contradictory scales of social experience. On the one hand, people learn to see themselves as part of "a global mass that is affected by overall processes characteristic of birth, death, production, illness, and so on" (242–43). On the other, social existence requires the discipline of individual bodies that can be abstracted from this global mass (249). Foucault's analysis prompts us to look for social existence—both in its freedoms and its oppressions—in the narrative forms that articulate these two levels in a given historical conjuncture.[5]

In the late-apartheid South Africa to which *Michael K* is a response, this structure of governmentality took the form of a welfare-security state. While South Africa in the 1980s was not the only state to mix civil governance with military security interests, the historical crisis of apartheid amplified the tensions between welfare and security. The state's legitimacy depended on its commitment to promote the general health and welfare of the population, through economic and social policies. Social programs were charged with reducing unemployment and maximizing health, ostensibly across racial lines. Of course, in actual administration these "services" were vastly disparate and could easily become double-edged;[6] as *Life & Times of Michael K* affirms abundantly, receiving any sort of government benefit, however dubious, often required submission to bureaucratic discipline and rationality, which could potentially leave the citizen worse off than he or she began.

Nevertheless, despite the extreme disparities involved, the state could never completely give up its claim to biopolitical governance and still hope to keep its legitimacy.

At the same time, this welfare-oriented governmental strategy was deeply rooted in the interests of the national security state. P. W. Botha's "total strategy" gave the military power to coordinate many of the state's civil functions, in response to the imagined conspiracy between black resistance movements and Soviet communism to take down the Afrikaner regime. Botha's total strategy meant a mixture of force and the more delicate "winning of hearts and minds." As a historian of the period has noted, this positioned the military as "social engineers concerned with filtering economic and social policy through a security lens" (qtd. in Spence 246). Such a renegotiation of the priority of government functions led to a changed professional structure in the state on two levels. For the top tiers of government, it led to technocracy, through which Botha sought to ground apartheid administration in the authority of professional experts. For the rank and file of the regime, however, South Africa implemented a "civic action programme in which servicemen take on civilian roles as doctors, teachers, engineers and administrators in both Namibia and the black areas of the Republic" (Spence 247). Remarkably, the importance of professional specialization evaporates the moment that the government must directly confront racial difference. In the "black areas," the soldier adopts the role of the professional, attempting to mediate the authoritarian rule of the military through the discursive authority and ethical cachet of the various professions. Yet Coetzee shows us that power and knowledge prove harder to keep separate than such a model assumes. As we will see through the aptly named "medical officer," a pharmacist who has been made the head doctor at the Kenilworth concentration camp, the combination of military and civilian forms of authority in the same person creates profound tensions at the level of experience. These tensions will ultimately become unlivable, leaving the medical officer paralyzed, capable neither of performing his job nor of imagining a viable alternative. Meanwhile, since the impoverished, disabled, and socially marginal Michael K inhabits an unviable position from the outset, he is forced to seek out an alternative form of work, below the radar of the state's welfare-security apparatus.

The Working Body and the Limits of Subjectivity

Despite critical attempts to read Michael K as a model for individual political engagement, his relation to the state problematizes the possibility of any such engagement from the start. Michael K is the product of a system of social welfare that promotes and manages human potential as a generalized resource but in which the status of individuals is always tenuous. Born with a cleft lip, to a mother whose precarious employment as a housekeeper does not give her any free time, he spends his childhood in a state-run boarding school. This school funnels him into a job as a gardener for the Cape Town parks department. He and his mother, Anna K, get by until her health deteriorates, and she finds herself at the mercy of her employers' "unreliable good will" (7). The South Africa of the novel is immersed in a civil war, which places an added burden on the country's social safety nets, both public and private. The moment that Anna K falls ill, the welfare state becomes a Kafkaesque labyrinth of bureaucratic obstacles. The hospitals are overcrowded, and in the hospital Anna K finds "how indifferent the world could be to an old woman with an unsightly illness in time of war" (7). When K and his mother decide to move to her birthplace in the country, a small village named Prince Albert, so that she can "at least die under blue skies" (8), they are prevented from

leaving by an indefinitely prolonged permit application process. In short, Anna and Michael K are unable to maintain a human existence in their society, which is stretched to its limits. Forced to travel secretively through the countryside, Anna K becomes sicker, and she later dies from neglect in another overcrowded hospital. Having no motivation to return to Cape Town, Michael K continues to travel to Prince Albert, hoping to find the next stage of his life there.

The state of war that provides the setting for the novel allows Coetzee to thematize the interweaving of the security state and the welfare state. Military checkpoints that dot the countryside act as recruitment centers for flexible employment: when Michael K is found to lack the required papers, he is pressed into forced temporary labor, from small jobs such as clearing a railroad that was bombed by the resistance movement to day labor at nearby farms. In this system, the value of human beings is conflated with their ability to provide value to an economy whose needs fluctuate cyclically. Jakkalsdrif, the "resettlement camp," provides the starkest model. When the people of the camp are needed, they are deposited in the economy of cheap wage labor. The wages are exploitative, but Michael K is interpellated as a professional subject by one farmer who employs him. When Michael K spends the day building a fence, the appreciative farmer smokes a cigarette with him and says, "'You have a feel for wire. . . . You should go into fencing. There will always be a need for good fencers in this country, no matter what.' . . . He too loved wire, he went on. It pained him to use ragtag materials, but what else was there?" (95).

These gestures of fellowship by the farmer are incongruous with the terms of the work arrangement, which are better reflected in the feelings of exhausted desolation that K feels. Because he is performing the work as an anonymous unit of labor power in the economic calculations of the state, K cannot respond to the farmer as a fellow craftsman. Whatever "feel for wire" he may have, it will be irrelevant to the kind of job he will be asked to do next.

The farmer's mistake is to project individual agency onto Michael K within the state structures of work, where his objective social position is that of a manageable resource. Robert, Michael K's self-appointed mentor in the camp, puts it succinctly: "from a gang from Jakkalsdrif a farmer gets a day's work blood cheap, and at the end of the day the truck fetches them and then they are gone and he doesn't have to worry about them or their families, they can starve, they can be cold, he knows nothing, it's none of his business" (82). The camp serves to compartmentalize them ethically from the rest of society: it provides for their animal needs en masse so that their labor can be more efficiently used. The entrepreneur can claim that he is supporting a humane welfare system that cares for these people while cutting his costs. At the same time, the camp can claim that there is only so much funding, and it cannot afford to consider the broader needs of each inhabitant. In this way, Michael K's human needs—the need to come to terms with his mother's death, to continue his gardening, to make something of himself—are cut out of the equation and replaced with water and shelter. Furthermore, the state does not even acknowledge the rights of individual bodies to adequate water and shelter; the minute supplies run short, the individual body is allowed to die. The objective of this state is its own security, and its interest in human bodies lies mainly in their abstract, measurable quantities—their labor, their needs, and perhaps even their rights, as long as these components are conceived as aggregates. It is the concrete physicality of bodies that creates problems:

> It no longer seemed an accident that the camp lay out of sight of the town on a road that led nowhere else. But he could not yet believe

> that the two young men on the guardhouse porch would sit and watch with equanimity . . . while people were dying before their eyes. When people died they left bodies behind. Even people who died of starvation left bodies behind. Dead bodies could be as offensive as living bodies, if it was true that a living body could be offensive. (94)

Bodies pose a problem for the state because they can make ethical demands on those who see them; therefore, the state acts to limit their visibility. The camp exists to manage abstract labor resources, not bodies with their complex demands. The ideal scenario from the standpoint of the community, as Robert puts it, is that "we could come on tiptoe in the middle of the night like fairies and do their work, dig their gardens, wash their pots, and be gone in the morning leaving everything nice and clean" (82). The profound ambivalence of the state toward its poor mirrors the inconsistencies with which they are hailed as objects of welfare. Because the state reduces K to the material existence of his working body, it systemically inhibits his actions from becoming politically or socially meaningful. Therefore, Gordimer's call for political engagement, subtended as it is by presuppositions about subjective agency, cannot hold in any simple way for Michael K. Coetzee's point here seems to be that the biopolitical state is itself structured to turn potential political subjects into economic resources. It places K in the contradictory position of being hailed as a professional in the sense of identifying with his work, while it withholds the social validation for his work that professionalism normally implies.

The Professional Class's Relation to Otherness

Just as the structures of work in the welfare-security state undermine any attempt by the oppressed to constitute themselves as subjects, they also frustrate any attempt by the established professional class to encounter "the other" as such without calling forth the violence of the state apparatus. In this regard, the novel portrays medicine as a profession in which the aporias of the biopolitical state are felt especially keenly by its practitioners, who are daily confronted with bodies whose individuality they cannot afford to acknowledge. The human body itself is the object from which the profession of medicine draws its ethical identity: "a hospital . . . was a place for bodies, where bodies asserted their rights" (71). But in the economy of the welfare-security state, bodies are routinely subordinated to the institutional realities of limited resources and overextended employees. K's mother, Anna, undergoes a "purgatory" in the Cape Town hospital: "When she wanted a bedpan . . . there was seldom anyone to bring it. She had no dressing-gown. Once, feeling her way along the wall to the lavatory, she had been stopped by an old man in grey pyjamas who spoke filth and exposed himself. The needs of her body became a source of torment" (5). The institutional structure of the hospital, the way it distributes limited materials and manpower, draws a functional but arbitrary line between the bodily needs it is responsible for and those that it is not. The bodies' rights are far from absolute; rather, they are managed and prioritized according to the limited resources of the hospital.

A later passage shows the hospital as "a source of torment" for its staff as well as its patients. While Michael K is checking up on his mother in the hospital in Stellenbosch, she appears to be dead, and he frantically calls the nurse. The alarm turns out to be false, which causes the nurse to direct her frustration toward K:

> "Now listen to me. . . . These are all people waiting to be attended to. We are working twenty-four hours a day to attend to them. When I come off duty—no, listen to me, don't go away!"—it was she now who tugged him back, her voice was rising, her face was near to his, he could see angry tears starting in her

> eyes—"When I come off duty I am so tired I can't eat, I just fall asleep with my shoes on. I am just one person." (28)

Performed amid terminally ill people, the nurse's work takes its toll on her own body, blunting her capacity to sympathize with those she treats. The difference between oppressor and oppressed has become relative. One's suffering balances out the other's and becomes a counterweight to sympathy. Different forms of suffering become indistinguishable from, and indifferent to, one another. The bodies of carer and cared-for alike submit to the state's distribution of resources.

The medical profession's sensitivity to unique human bodies is subordinated to the imperatives of welfare and security that preoccupy the state. The section of the novel that best captures the tension between these two imperatives is the medical ward of the Kenilworth prison camp, where K is taken after he is apprehended as a rebel prisoner. Here he finds himself in the care of a pharmacist who has been appointed the camp's medical officer, presumably because of a shortage of doctors. Until this point in the novel we have had a third-person limited narrator who reports K's thoughts and actions to us. But when K arrives at the camp, the third-person narrator disappears, and the events are conveyed through the first-person narrative of this medical officer. It is as if, in the authoritarian world of the camp, the quasi-realist mode that has informed the narrative up to this point becomes impossible, and a first-person confessional narrative is called forth from the subject who straddles medical and military rationalities. If the third-person narrative voice is capable of claiming some degree of mastery over the truth of its tale, the first-person narrative has no such luxury. On the contrary, the medical officer's narrative seems progressively consumed by his desire to attach a meaning to K and thereby to find a standpoint from which to critique the prison camp itself. In the medical officer's confessional narrative, the ethical discourse of the human appears not as the solution to the officer's ethical paralysis but as its main support.

The first thing we become aware of in the medical officer's narrative is the tension between him and the soldiers running the camp: his narrative seems calculated to distance him from his military counterparts, who absurdly privilege protocol and command over the actual requirements and limitations of the human body. When Michael K is unable to perform the tasks that are asked of him, the military officers respond with punishment: "Albrechts sees the case as one of simple insubordination. Michaels refused to participate in prescribed activities. As punishment he was made to do exercises: squats and star-jumps. After half a dozen of these he collapsed and could not be revived." When the medical officer questions this method, Albrechts replies, "It's in the book" (144–45). This bureaucratic counterfactualism is reproduced in the camp mentality at the highest levels. While the medical officer comes to believe that Michael K has been falsely accused, for example, Noël, the head officer, responds only by invoking the official records: "According to this . . . Michaels is an arsonist. He is also an escapee from a labour camp. He was running a flourishing garden on an abandoned farm and feeding the local guerilla population when he was captured. That is the story of Michaels" (131). The finality of this statement devalues individual truth in favor of a pragmatism that is shaped around an intimate knowledge of state hierarchies. Michael K's first name morphs into his surname in the official report, eliminating the Kafkaesque strangeness of the single letter *K* as a surname. The assumption behind Noël's statement is that any attempt to controvert the papers would merely be a fruitless game of diminishing returns. Similarly, when a shipment of prisoners arrives with rumors of numerous deaths en route, and the medical officer asks Noël to

demand the embarkation records, Noël responds, "It would be a waste of time. . . . They would say the papers haven't come through. Only the papers will never come through. No one wants an inquiry" (160). The military here represents a logic in which reality is disavowed for the sake of expediency. The medical officer is made to understand that even when the truth about a patient is accessible, it is dismissed as impractical. The state hierarchy appears designed to contain the truths of human bodies: its job is to prevent their real existence—their living and dying—from being entered into the calculations of the state.[7]

At the root of the medical officer's attitude toward K, then, is a contradiction between his knowledge about the counterfactual state bureaucracy and his professional knowledge about human bodies. The medical officer's fixation on Michael K is an immediate response to this epistemological tension; his rebellious feelings arise primarily not from some abstract ethical impulse but from the concerns of his profession. The soldiers are indifferent to medical knowledge; they are concerned only with the camp's ability to perpetuate itself. For them the lives of the prisoners are merely a part of this larger calculation. As Noël says when a train arrives full of people, with rumors of twenty deaths en route, "[W]ho is to say that twenty in four hundred is an unacceptable rate?" (160). Though the medical officer inwardly balks at this logic, he is outwardly deferential and does not directly challenge it. Instead, he responds by reinforcing his professional jurisdiction. When Noël asks him to speed up the rate of treatment, the medical officer protests: "His responsibility is to his programme, I reply, mine to my patients, that is what being medical officer entails" (131). The medical officer holds a limited realm of autonomy: he is deferred to as the expert in keeping prisoners alive. However, the camp imposes a quantitative reality that is incompatible with medical knowledge. Noël defers to his professional authority but counters his professional expertise with simple managerial mathematics, "You are doing a fine job, I'm not questioning that. . . . I am talking about flow. At the moment you have got more patients flowing into your infirmary than flowing out, and my question is, are you going to do something about it?" (132). The logic of governmentality here results in an ethical void. Noël defers to the medical officer's professional autonomy, while at the same time nullifying it. He refers the medical officer to the limits of the infirmary as a physical space, as though the government's attribution of space were an absolute, unchangeable given. Even as Noël acknowledges the insoluble disjuncture between the two standpoints, his words carefully avoid bringing them into any ethical tension with each other. In this way, Noël defuses the challenge that the medical officer's professional expertise might otherwise pose.

For the medical officer, K comes to mark an alternative ethical horizon, by signifying what lies beyond the contradictions of the state and promises freedom. In his imaginary letter to K, he writes, "I alone see you as neither a soft case for a soft camp nor a hard case for a hard camp but a human soul above and beneath classification, a soul blessedly untouched by doctrine, untouched by history, a soul stirring its wings within that stiff sarcophagus, murmuring behind that clownish mask" (152). In this case the human is figured not as mere bodies or some absolute "flow" but as something radically other that represents (in the medical officer's mind) an escape from the state's system of power/knowledge. Michael K's "clownish mask" suggests that he has become a kind of fetish for the medical officer, an object that holds the other's secret inside itself.

To realize this secret, the medical officer believes he must fully comprehend K's experience. This leads to an odd dichotomy in the way he treats K. On one hand, he idealizes K. He entertains fantasies of imitating K's life-

style (as he imagines it) and thus attaining a more fully human existence: "What would yield the greater benefit to mankind: if I spent the afternoon taking stock in the dispensary, or if I went to the beach and took off my clothes and lay in my underpants absorbing the benign spring sun" (157). The alternative offered by this ironic invocation of "mankind" is between his current life of complicity and a life of utter banality. In the medical officer's worldview, K's life appears as a kind of vacation, and the freedom it offers is a merely subjective disengagement from the political. On the other hand, his desire to comprehend leads him to interrogate K using increasingly violent methods. At one point, he interrupts a formal interrogation proceeding, in which the soldiers are trying to extract the location of rebel camps, to ask about K's mother, father, and "views on life." He demands to know K's "story," so that he can "give [him]self some substance" (140). The soldiers are furious to have their interrogation hijacked in this way, but this passage nevertheless points to a hidden similarity between the interrogation that seeks strategic information and the one that demands that the subject be comprehensible. The medical officer's powerful desire to hear K's story prompts him to threaten K with "a place where you stand baking in the sun all day . . . and if you don't survive, tough luck, they cross your number off the list and that is the end of you!" (138). Though the medical officer is seemingly more humane in his sentiments, his means of gaining access to K's purported otherness remain firmly within the violence of the camp. This moment affirms the hidden complicity between Noël's efficacious management of human bodies and the medical officer's ostensibly ethical treatment of them. Paired with the institutional structure of the welfare-security state, the benevolent desire to make contact with the other devolves all too easily into another form of domination. Ultimately, the medical officer's need to figure K as simultaneously *human* and *other* merely reinscribes the modes of force that underlie his professional existence.

The Attenuation of Character and the Reclaiming of Profession

If, as we have seen, the novel stages the failure of the two most conventional ways of understanding the relation between profession and character in Coetzee's work, then what resources does the novel provide for reimagining this relation? The contracted ethical world in which Coetzee's characters act serves as a formal evocation of the crumbling, unsustainable circuits of sociality that existed in 1980s South Africa. This biopolitical crisis frames the negativity that informs Michael K's work ethic, in contrast to that of other characters in the novel. His rediscovery of gardening in the country allows him to reclaim his menial job as a city gardener, into which he was funneled by the welfare state, by spontaneously reimagining his ethical investment in his work. In the country, gardening transforms from a mere job to a self-affirming activity. This identification exceeds the institutional setting in which the discrete skills were originally learned, as he translates those skills into an alternative professional identity that exists negatively in relation to the welfare-apartheid system.

There have been many attempts to champion Michael K's professional transformation as an act of radical resistance. In *Empire* Michael Hardt and Antonio Negri read the character of Michael K as a postmodern Bartleby, calling him "a figure of absolute refusal":

> Michael K is a gardener, a simple man. . . . In a fictional country divided by civil war, he is continually stopped by the cages, barriers, and checkpoints erected by authority, but he manages quietly to refuse them, to keep moving. . . . The barriers do not just block motion, they seem to stop life, and thus he refuses them absolutely in order to keep life in motion. What

> he really wants is to grow pumpkins and tend to their wandering vines. (203)

This differential pairing of blockage and movement emphasizes one of the central themes of *Empire*: that the available avenues of liberation are always structured by the existing forms of power. However, while Michael K does creatively resist certain forms of authority, it is difficult to read him as a figure of absolute resistance. Such a reading adopts too uncritically the interpretation articulated by the medical officer, for whom K is a figure of radical otherness, whereas the novel encourages us to view the medical officer as an unreliable speaker. In the sections devoted to Michael K, he is presented more as a problem solver, a postcolonial Crusoe who lacks an island; in his travels across the countryside, he cannot find a place that is not already claimed. In spite of this, he tries to improvise a coherent mode of life out of incoherent social and economic conditions. Even his seemingly straightforward desire to tend a small pumpkin patch by an abandoned dam can only be understood within a specific social and economic configuration of welfare, labor, and control.

Michael K spends his childhood at Huis Norenius learning "reading, writing, counting, sweeping, scrubbing, bedmaking, dishwashing, basketweaving, woodwork and digging" (4). The children are given skills that suit them to menial social functions, and the menial nature of these skills limits K's potential to move freely in society. Nevertheless, the novel distinguishes between the way Michael K is positioned socially by his state-appointed profession as a gardener and the actual experience of work that his job entails. Alongside the rationalized impersonality of K's job title ("Gardener, grade 1"), there remains the possibility of becoming absorbed in the experience of work itself: "The parks he preferred were those with tall pine trees and dim agapanthus walks. Sometimes on Saturdays he failed to hear the noon gun and went on working by himself all through the afternoon" (4). Michael K's work is repetitive, but he adapts to the repetitiveness so that the division between work and leisure becomes strangely indifferent to him. The novel nests his indifference in a quotidian experience of being focused on work as an activity in itself, which provides a temporary escape from the overwhelming matrix of power relations that seem to determine K's social existence.

This division between work as social identity and work as experience becomes more pronounced later in the novel, as K seeks to continue his gardening outside his job in the city parks. He recognizes this residual interest only when it unexpectedly blossoms during his stay near Prince Albert. When K settles at what he believes to be his mother's birthplace, he discovers seeds and a working dam. The burial of his mother's ashes in the ground signals a transformation in his relation to his work: "This was the beginning of his life as a cultivator" (59). His time as a "cultivator" on an abandoned farm, though unsustainable, does allow him to reinterpret his technical skills in a way that exceeds his original, state-assigned occupation. In contrast to the earlier description of gardening, which merely describes his absorption in the work—a suspension of self—Michael K's pleasure in cultivation seems to strengthen his sense of self:

> His deepest pleasure came at sunset when he turned open the cock at the dam wall and watched the stream of water run down its channels to soak the earth, turning it from fawn to deep brown. *It is because I am a gardener, he thought, because that is my nature.* . . . The impulse to plant had been reawakened in him; now, in a matter of weeks, he found his waking life bound tightly to the patch of earth he had begun to cultivate and the seeds he had planted there. (59; my emphasis)

This language is reminiscent of Marx's description of nonestranged labor, as an activity

of "freely exercis[ing] and develop[ing] physical and intellectual energy" (73). Coetzee's novel, however, stages a more complicated process of displacement and negotiation that occurs between K's state-given professional identity and his new, ostensibly more immediate bond with the land. K interprets the pleasures he takes in cultivation as an inner truth about himself, one in which his professional being develops beyond the social context in which it was learned. Nowhere in this activity does he gain access to a public value: something that can be translated into a social subject position. This immediacy is so foreign to the state-managed economy that it becomes a sign of guilt in the eyes of suspicious soldiers, representatives of the biopolitical state, who impute resistance to him, interpreting his inability to answer the question of whom he works for as an admission that he works for the revolutionaries.

This professional immediacy has the power to transform Michael K as a subject, rendering his body foreign to the "human" economy that is run through the biopolitical state institutions, in both their welfare and their repressive-military manifestations. The transformation occurs gradually through the unique temporalities imposed on K by the objects of his profession: here, the soil and the seeds. K finds this other, slower temporality distinct from the temporality of city gardening: "When he thought of Wynberg Park he thought of an earth more vegetal than mineral, composed of last year's rotted leaves and the year before's and so on back till the beginning of time." The quality of the soil here has entirely merged with the social history of South Africa—the manicured parks of the Southern Suburbs of Cape Town were created by the colonial European settlers, who imported their gardening methods to subjugate the African landscape.[8] K's attentiveness to the quality of the soil allows him to recognize a change in himself when he leaves the city: "It is no longer the green and the brown that I want but the yellow and the red; not the wet but the dry . . . not the soft but the hard. I am becoming a different kind of man. . . . If I were cut, he thought, holding his wrists out, looking at his wrists, the blood would no longer gush from me but seep, and after a little seeping dry and heal. I am becoming smaller and harder and drier every day" (67). The consistency of high-desert soil differs from that of city soil, and the gardener finds his senses adapting to enable him to cultivate it. His character is reshaped by the qualities of his object. The effects of his professional transformation go beyond the narrow circle of his work: he becomes not only a different kind of gardener but "a different kind of man."

At the novel's close, this transformation becomes even more extreme. His identity as a gardener allows him to take an even greater negative distance from human institutions. He pursues his professional identity beyond the rationalized economy, longing for a communion with vegetative life: "It excited him . . . to say, recklessly, *the truth, the truth about me. 'I am a gardener,'* he said again, aloud. . . . I am more like an earthworm, he thought. Which is also a kind of gardener. Or a mole, also a gardener, that does not tell stories because it lives in silence. But a mole or an earthworm on a cement floor?" (182). This "reckless" act of binding his "truth" to gardening becomes a way for Michael K to measure his distance from the human. The profession of gardening comes to be located beyond the human economy of work relations and instead in the animal existence of worms and moles. By inhabiting his profession in this way, he can glimpse a life beyond and beneath the biopolitical structures that initially conditioned him. At the same time, his inner monologue calls attention back to the fact that he is never completely beyond the human world; he is surrounded by the same squalid, degraded conditions in which he began. Nevertheless, his professional metamorphosis has enabled him to articulate an incongruity

between his existence and his surroundings of which he initially had only the vaguest hints. As an earthworm, he apprehends the dissonance between himself and the cement floor, whereas before, as a superfluous member of a human labor force, he could only spend his hours of unemployment in his room torpidly "looking at his hands" (4).

Far from being a figure of resistance as such, Michael K provides a model of improvisation out of the abilities and techniques afforded him as a gardener in the welfare-security system; his profession thereby ceases to be reducible to a determinate class position and becomes instead a signifying chain that amplifies the contradictions of the state. One tool that the biopolitical state uses to reproduce itself is the figure of the needy human body, which is most powerfully controlled through the exploitation of hunger. Huis Norenius, Jakkalsdrif, and the Kenilworth prison camp all rely on the management of hunger to motivate subjects to do anonymous, flexible, migratory labor. Hunger and other physical needs justify the continued existence of these places, which operate under the banner of social welfare. Hunger is a part of K's condition from the beginning, for his cleft lip hindered his mother from nourishing him: "The child could not suck from the breast and cried with hunger. She tried a bottle; when it could not suck from the bottle she fed it with a teaspoon, fretting with impatience as it coughed and spluttered and cried" (3). From his infancy, K's body prevents him from experiencing the normative human intimacy of breastfeeding and requires him to meet his needs through this imperfect solution. Yet in these outbursts of impatience we can discern another kind of intimacy: that of having one's commitment to another tested by a disability. As K grows, he learns to share his mother's knack for making do with inadequate tools. By the end of the novel, this teaspoon has become a symbol of his determination to refuse social welfare and charity, even if he can never fully escape them. The teaspoon turns up again in his imaginary plan to resume his gardening:

> He . . . would produce a teaspoon from his pocket, a teaspoon and a long roll of string. He would clear the rubble from the mouth of the shaft, he would bend the handle of the teaspoon in a loop and tie a string to it, he would lower it down the shaft deep into the earth, and when he brought it up there would be water in the bowl of the spoon; and in that way, he said, one can live. (183–84)

The emphasis placed on the verb *to live* here, in the final sentence of the novel, recalls the novel's focus on biopolitics, which is essentially a struggle over what forms of life are possible in a given place and time. Michael K's form of life has become tied to this piece of land in the veld, not as property or even subsistence but, strangely, as a part of his professional identity. The biopolitical state, in its drive to protect the "human" social body from the inhuman (or ex-human) rebels, destroys all nonintegrated forms of cultivation (which it can only comprehend as infrastructure, providing supplies to the enemy). The form of life that K imagines in this last paragraph protects itself by seeking the minimal limit of the human, by removing from itself every trace of surplus, exchangeable value. Unlike the radical otherness that the medical officer longs for, which can always be claimed as a new frontier for biopower, K's insight is to grow his garden in the already destroyed "rubble," which cannot be destroyed further. What is outside the barbaric "human" economy of social welfare and war in *Michael K* is neither revolutionary agency nor absolute otherness. Instead, there are only deeper forms of politics: zones of human agency conditioned by the translated forms of embodiment that occur through the experience of work. In a biopolitical regime, where social value is equated with what is tractable in the last instance, the remote locations where

tractability is limited become wellsprings of character, however minimal its form.

Notes

1. Donzelot is discussing a shift in the French ideology of work in the late 1970s and the 1980s, but his critical analysis of the new ideology of work as continual retraining and "self-realization" (251) is pertinent to the expansion of the professional across class lines that I am discussing here.

2. For a larger discussion of neoliberalism's signature ideological move as "the extension of economic rationality to all aspects of thought and activity," including the "entrepreneurial subject," see Brown 37–59.

3. This emphasis on historical specificity is richly developed by Rita Barnard (26–33), in connection to Coetzee's descriptions of the South African landscape. While her reading is primarily interested in the specificity of overarching cultural chronotopes, however, my reading will pursue the specificity of governmental structures in the final years of apartheid.

4. This theme of enabling social embeddedness has been explored extensively at the metafictional level of Coetzee's work and of postcolonial writing in general. One example is Mark Sanders's *Complicities: The Intellectual and Apartheid*, which investigates the nuanced ways in which social "complicity" acts as the enabling condition of intellectual production and informs key moments of *différance* in apartheid writing. In a different theoretical register, Timothy Bewes's *The Event of Postcolonial Shame* uses Coetzee to explore the constitutive effect of shame—an affect bound up with the novel's embeddedness in pervasive inequality—on the very form of the postcolonial novel. Where these authors deal with the literary text's conditions of possibility, my claim concerns the more focused ways that literary character absorbs and recapitulates social tensions and potentialities.

5. See Foucault's discussion of various ways that the two levels may be "articulated" (250–53).

6. Of the many documented sources of this disparity, one that is strikingly apropos is Azeem Badroodien's "Race, Welfare, and 'Correctional' Education," which describes a welfare project undertaken in the 1950s (when K would have been a young boy) to provide "very limited" trade training to "Coloured" children (319).

7. The historical context for this critique turns out to be quite direct, as illustrated by the Truth and Reconciliation Commission's report, in the section on the role of district surgeons (111–16). The report cites many instances in the 1970s and 1980s of doctors' acceding, willingly or under pressure, to inhumane treatment of patients. Particularly reminiscent of Michael K's case, in his subjection to the regimented time of the state, is the story of Elda Bani, who eventually died from lack of treatment for her diabetes: "Ms Elda Bani, a fifty-year-old political activist, was detained in 1986 in North End Prison, Port Elizabeth. She suffered from severe insulin-dependent diabetes, which she reported to the medical staff at the prison. . . . In spite of her condition, she was made to eat normal prison food at inappropriate times (for example, supper at 16h30 with no further meals until breakfast the next morning). The district surgeon made no attempt to intervene, although it should have been obvious to a doctor that such long gaps between meals were quite inappropriate for a diabetic" (115–16).

8. Saguaro 144–53 provides a reading of the parks and gardens in *Michael K*. Coetzee considers European cultivation of the South African landscape in *White Writing*.

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On the Rentier

BRUCE ROBBINS

In Antiquity and the Middle Ages they who received slave or serf rents or in modern times rents from shares or bonds or similar sources—these are rentiers.
—Max Weber, "Politics as a Vocation"

ON A LONG PLANE RIDE HOME ON 1 JANUARY 2012, I SAW THE movie *I Don't Know How She Does It* (2011), a romantic comedy in which Sarah Jessica Parker plays a harried financial executive with two small children. The central issue is a common one: the conflict between work and family. And as is commonly true when this conflict is put at the center, the movie manages to be ambivalent about work without being very critical of it. It's not quite as uncritical as Mike Nichols's film *Working Girl* (1988), where we root for Melanie Griffith to make her spectacular rise despite the fact that the ladder she climbs is located in "Mergers and Acquisitions," an activity then imagined as a sort of innocent corporate matchmaking. Three decades later and in an era when Occupy Wall Street has changed any number of conversations, I would like to think that studio heads have been obliged to consider possible adverse reactions to a heroine working in a financial investment firm. At any rate, *I Don't Know How She Does It* throws in one brief and unconvincing scene in which the upwardly mobile female exec unveils a new financial instrument that, she claims, will *protect* Americans' retirement income. This is, of course, an allusion, though perhaps a misguided one, to the widespread belief that if Americans today cannot retire when they had planned, it's precisely because of highly profitable trafficking in new financial instruments by companies like Sarah Jessica Parker's. But this belief (which I share) is not alluded to more directly. The only social consequences of work that seem to register are consequences

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for the heroine's family life. This means the movie can offer a simple solution to the work-family dilemma (no spoiler alerts: this film is already spoiled): if you're really good at your job, an appreciative boss will stop demanding that you pretend you don't also have a family. You can fly off to meet the big investors on Monday instead of leaving right now.

Hollywood can do better things with work than this. But it would be unfair to expect it to say either yes or no to work. Those options are unavailable. My premises here are that work cannot possibly serve as an adequate way of measuring social injustice and that there is no choice but to use it as such a metric.

Work's failure as a measure of injustice may be more important; it is certainly easier to document. Say what you like about her, the Sarah Jessica Parker character works very, very hard. So did the math geeks who came up with the deliberately obscure financial instruments that helped destroy the savings and livelihoods of millions of people around the world while making fortunes for their traders. After all, derivatives and credit default swaps don't grow on trees. The valuing of work as such, independent of what particular kinds of work do and for whom, is a habit that arguably ought to be broken. While providing gender-equality camouflage for the actual social effects of so-called financial services, it also generates a great deal of corrosive anger and directs it at welfare mothers, potential defaulters on student loan debt (a typical response to protests is "how entitled can you get!"), and whole countries whose debts, perhaps big enough to bring down the world economy, supposedly result from the unwillingness of their populations to work, or to work as hard as those of other countries. You have surely noticed how the ongoing debt crisis in Greece and other European nations has brought back to life at the international scale a crudely moralizing work ethic that one might have thought was long defunct, and with it demands for austerity and abdication of national sovereignty that would otherwise seem contrary to all custom and principle.

Luckily, common sense does not simply celebrate work. To judge even from the inauspicious *I Don't Know How She Does It* (which was not well reviewed), American public opinion feels some need to debate whether the project of gender equality requires of women an unconditional effort to succeed in the workplace. This debate may not lead to much knowledge of particular workplaces, but the issue is one of fairness, and it is thus continuous with the more profound question that was already present, though murkily, in Oliver Stone's *Wall Street* (1987) and was then posed with beautiful clarity in the 2009 film *Up in the Air*, a question that one hopes will figure prominently again in the 2012 presidential campaign, especially since Mitt Romney is the Republican candidate: the question, that is, of whether doing your own work successfully might involve taking work away from other people.[1]

Here my argument makes a turn. To propose that doing your own work might involve taking work away from others is not to express a simple antiwork position. On the contrary, it is to use the word *work* in two antithetical senses, negative and positive. The negative sense: work well done can be harmful to others. (This is a truth that might also be extrapolated from *The Sopranos* or *The Wire*, where pushing drugs and other illegal activities up to and including murder seem necessary to what is euphemistically called "making a living.") But also a positive sense: work as something that those others will not want taken away from them, and properly so, since it is the principal means by which people currently secure and protect their access to society's resources. Both senses apply to the same object at the same time: the woman working in finance doesn't want to be unemployed either. And can we say she's wrong? This is one reason why, in spite of its tendency to mislead and distract, the ideology of work can't simply be dismissed.

Another reason takes us back to the financial sector. Class differentials in America are much more dramatic in the domain of inherited wealth than in the domain of salary. Thinking about class in terms of work alone—that is, in terms of higher or lower take-home pay—falsifies our notions of the social system, making it seem too little differentiated and too easy to move up in. Still, if the distinction between wages and inherited wealth is a morally meaningful one, however blurry it may be in any number of cases, it can only be meaningful because work is meaningful—because the idea of being paid for work done, even the wrong kind of work, is perceived as morally distinct from receiving money from a parent or an investment. You need some positive commitment to work in order to separate off, perhaps even to see, inherited wealth and the institutions that preserve, augment, and disguise inherited wealth: the institutions of finance.

The rentier can be loosely defined as someone who "has" a fixed income from property or investments.[2] But there is also a more restricted definition. It makes the return on accumulated wealth, perhaps accumulated by someone else, into a larger proportion of the rentier's total income and thus also a crucial fact about her or his selfhood: the rentier "lives *off*" income from property or investments. In other words, she or he does not depend on income from work that she or he actually performs. Until recently, the rentier in this more tightly defined sense was a recognized sociological figure, and one that entered significantly into analyses of modern hegemony. Lenin saw rentiers as representative of capitalism in its imperialist stage. Max Weber saw them as proving the independence of politics from economic self-interest: self-interest, he said, should lead workers to hate rentiers, but they don't, instead directing their anger at industrialists.[3] Weber also saw the concept as necessary to explaining the existence of people like today's academics in the humanities, at least to the extent that academics in the humanities are parasites of a sort and (therefore?) rebels against the iron cage of bureaucratic, productivist rationality: "Modern charismatic movements of artistic origin represent 'independents without gainful employment' (in everyday language, rentiers)" (248).

The word "rentier" (in italics, to indicate it has not yet split off from French) appears in George Orwell's much admired essay on Charles Dickens. Linking Dickens's disinclination to represent work with his penchant for characters who don't have to work—those who enjoy what was called "an independence"—Orwell expresses his disappointment that, with the possible exception of David Copperfield, "one cannot point to a single one of his central characters who is primarily interested in his job. . . . The feeling, 'This is what I came into the world to do. Everything else is uninteresting. I will do this even if it means starvation,' which turns men of differing temperaments into scientists, inventors, artists, priests, explorers and revolutionaries—this motif is almost entirely absent from Dickens's books" (87). When Orwell evokes the rentier, however, it is not as a mere antithesis of virtuous industry, hence a cheap target of ridicule. Rather, like Weber, he associates the figure with a certain political confusion. The rentier emerges in Dickens, he says, as a replacement for "the Good Rich Man," a figure who

> is usually a "merchant" (we are not necessarily told what merchandise he deals in), and is always a superhumanly kind-hearted old gentleman who "trots" to and fro, raising his employees' wages, patting children on the head, getting debtors out of jail and, in general, acting the fairy godmother. Of course he is a pure dream figure. . . . Even Dickens must have reflected occasionally that anyone who was so anxious to give his money away would never have acquired it in the first place. (52)

In the later, darker novels, Orwell then notes, "the good rich man has dwindled from a

'merchant' to a *rentier*. This is significant. A *rentier* is part of the possessing class, he can and, almost without knowing it, does make other people work for him, but he has very little direct power. Unlike Scrooge or the Cheerybles, he cannot put everything right by raising everybody's wages" (53). Someone who cannot put everything right, though it is hinted that he might want to; someone who makes other people work for him, but not directly or consciously: these characteristics do not preclude satire in the love-me-I'm-a-liberal mode, but they also suggest a more universal predicament, one with which Orwell himself seems to feel an uneasy intimacy.

Like Weber, Orwell connects the rentier with the dilemma faced by anyone struggling to organize people against economic inequality:

> Foreign oppression is a much more obvious, understandable evil than economic oppression. Thus in England we tamely admit to being robbed in order to keep half a million worthless idlers in luxury, but we would fight to the last man sooner than be ruled by Chinamen; similarly, people who live on unearned dividends without a single qualm of conscience, see clearly enough that it is wrong to go and lord it in a foreign country where you are not wanted. (*Road* 126)

It is, of course, because Orwell assumes the value of earning a living that he can speak as he does about rentiers, "people who live on unearned dividends." The phrase "worthless idlers" (which today sounds dated, even in the era of Occupy Wall Street) depends similarly on a notion of paid employment as ethical duty that has come to seem questionable. If we are tempted to ask for that notion back, we have to remember, as Orwell reluctantly admits, that it was a political failure even in his own day. It may be no surprise that the rentiers have not "a single qualm of conscience" about their source of income; society at large finds nothing wrong in it either. Imperialism, which is usually understood to have been quite popular among the citizens of the countries that practiced it and benefited from it, seems to Orwell a better-acknowledged violation of common decency than being a rentier. Orwell would clearly like to believe that the moral case against living on unearned dividends is intuitively obvious. But people somehow don't get it. Being a rentier remains socially acceptable: "we tamely admit to being robbed in order to keep half a million worthless idlers in luxury."

The fact that efforts to embarrass the rentier have thus far failed does not mean there is no hope for their success. But it's hard not to notice the rentier's absence from the contemporary social landscape.[4] The financial sector comes in for a lot of well-earned criticism, but there is no personification of the shame of living on unearned dividends. Web searches for terms like "trust fund hipster" get a moderate number of hits, but that stereotype is arguably more comic than shameful and in any case is confined to certain neighborhoods.[5] The most substantive match for the rentier, alas, would be "shareholder," in whose shadowy name so much corporate mayhem is committed. But the shareholders are a sublimely unknowable collectivity, anonymous because infinitely dispersed.[6] They can't even be personified, let alone told to get a job.[7]

Here it may sound as if I proposed reviving the work ethic. That would be foolish and redundant. The work ethic has not gone away. How could it, when ordinary people's need for work serves as such an excellent excuse for offering them forms of employment that the employers find degrading? If we were no longer gripped by complex feelings concerning our dependence on the labor of others, it would be hard to explain either the anger that greeted Barbara Ehrenreich's proposal that middle-class women not hire maids to clean their homes or, on the male side, the popularity of manual-labor reality shows on television (see Jennings). Paradoxically, the question of why it is so difficult to organize

political emotion against even the entirely unproductive work performed by Sarah Jessica Parker and her colleagues may send us back to the continuing ethical power of work.

There is a kind of paradoxical logic, I think, behind the popular reluctance to blame those who live off unearned income. At the level of microethics, a zone of special tolerance surrounds the issue of where people's money comes from. As scholars of literature, we know the tradition in which characters like peasants and preachers, merchants and lawyers, are gently or not so gently mocked for revealing that their natures are subdued to what they work in, or on. Occupational satire arguably has its social basis, like so much of the canon, in a society that was culturally dominated by an aristocracy, which is to say a rentier society.[8] What I am talking about is the inverse of this sensibility. Little by little, the rentier has faded away as a cultural touchstone, vanquished by the increasingly cross-gendered assumption that most people will work for a living. One result of this cultural democratization is that it is no longer quite so embarrassing to expose your nine-to-five activities by your involuntary habits of after-hours metaphor. Another, trickier effect is a version of the work ethic that, if not immune to raillery, resists any more serious critique of what people do to earn a living. For most of us most of the time, it has been and is still assumed that we have an obligation to take care of ourselves and those closest to us by any means necessary. This unarticulated common sense could be described as amoral. When the issue is survival, the moral rules are suspended. Necessity makes its own rules. (That's one reason both for the tenacity of the work ethic and for the popularity of postapocalyptic narrative, which would be interesting to tie together in this context.) Hence, there are tacit limits to the questions we permit ourselves to ask about the source of other people's income *even when that income is inherited or otherwise unearned*. Rentiers benefit from a general dispensation that is not meant for them—from the fact that we working people give everyone around us a pass because, it is assumed, where work is concerned most of us don't have much choice.[9] Beggars can't be choosers.

For those of us who would like to see the rentiers and the Sarah Jessica Parkers who serve them held to moral account, the conclusion would seem to be that we must do whatever we can to ensure that survival is no longer an issue. The best name for this project has been and still is socialism. But for the moment, at least, steps in this direction can only be undertaken by the state we have. It is ironic in the extreme, therefore, that another misguided political effect of the work ethic is antistatism.[10] I call this effect misguided because the state has provided the best demonstration so far that the link between paid work and moral worth can be broken. The name for this specific achievement is the welfare state, which has taken for its premise that no one should have to fear for his or her survival, whether because of the vagaries of the job market or for any other reason. The goal is that there should be no beggars in order that everyone can be a chooser. We need more of this project, not less. We need the state to regulate the financial industry, to render financial instruments transparent, to tax financial transactions—and perhaps also to introduce a serious inheritance tax, thereby leveling the playing field of work, so to speak, and reinvesting work with meaning. And we need the state to diminish as far as possible that amoral sense of our ultimate responsibility for our own survival that protects from the scorn they deserve even the energetic inventors of intentionally toxic derivatives.

As I began to indicate above, there is another reason for the bewilderment that Orwell and Weber detect in political responses to the rentier. The situation of Dickens's rentier as Orwell sees him, well intentioned but unable to perform the magic that would end

the exploitation of which he is a reluctant but seemingly helpless beneficiary, neatly matches Orwell's account of the situation of his likely left-wing readers—and, though he is less clear on this point, of his own predicament as well. In "Politics as a Vocation," Weber argues that in a condition of profound economic inequality, a condition that he could not imagine overcoming, political leaders should be rentiers. Anyone else would be forced to use political office as a means of self-enrichment. Ignoring the possibility that being independently wealthy might give political leaders an interest in protecting the state of society that generated their income, Weber described the rentier, and the rentier alone, as genuinely independent (85–86). The same line of thinking leads, of course, to the theorizing of intellectuals as free-floating, hence a kind of ideal. Weber's linking of the rentier and the artist has already been cited.

I am not quite ready to suggest that artists, intellectuals, and scholars of literature looking at the rentier should recognize themselves. My point, more precisely, is that they can avoid such a recognition only to the extent that they feel all right about the manner in which society's surplus has been allocated. The less democratic the decision making—that is, the more that surplus is distributed by the market or by inheritance—the fainter the ethical border separating academics from financial advisers. The closer that process comes to being conducted by economic as well as formal equals, the better its beneficiaries can feel. There are more persuasive motives for socialism than the quest for an untroubled conscience, but no good motive should be neglected.

Notes

1. It is, of course, possible to maintain, with supporters of the Tea Party, that Wall Street speculators are "simply working people who wanted the freedom to continue working and to enjoy the fruits of their labor in a fair way" (O'Hara 12). Kristof is another indicator of the shifting tides of common sense on this issue.

2. A loanword from French that isn't in the 1971 *OED*, "rentier" is given by *Cassell's French Dictionary* (1978) as an English translation of *rentier* only in fourth place behind (1) "stockholder, fundholder"; (2) "person of property, man of independent means"; and (3) "holder of an annuity."

3. "It is not the rentier, the share-holder, and the banker who suffer the ill will of the worker, but almost exclusively the manufacturer and the business executives who are the direct opposites of workers in price wars. This is so in spite of the fact that it is precisely the cash boxes of the rentier, the share-holder, and the banker into which the more or less 'unearned' gains flow, rather than into the pockets of the manufacturers or the business executives. This simple state of affairs has very frequently been decisive for the role the class situation has played in the formation of political parties. For example, it has made possible the varieties of patriarchal socialism and the frequent attempts . . . of threatened status groups to form alliances with the proletariat against the 'bourgeoisie'" (186).

4. This is no longer as true as it was when I began thinking about the subject. Norris asks, for example, "What ever happened to 'unearned income'? That used to be the normal term for income from investments—dividends, interest and capital gains. For some, that term produced images of 'coupon clippers,' another term you don't hear much anymore" (B1). Norris's point is that "[n]ot until 2003 were dividend tax rates reduced below ordinary income tax rates," though long-term capital gains have been taxed at lower rates "for most of the history of income taxes in America." He suggests that higher tax rates on unearned income help the economy. Morally, the implication is that it's double taxation because you were taxed first when you did earn it. But did people ever earn it? "It does seem odd that those who work for their money generally pay higher tax rates than those who simply collect investment income" (B8). See also Krugman.

5. See Bourdieu, esp. 47–112, on the role of inherited income in the nineteenth-century bohemia.

6. We cannot expect to know of the shareholders, as we might know of an individual, whether or not they work for a living, what percentage of their income is unearned, what proportion comes from any given investment, and so on.

7. In this sense the shareholders mimic the sublime unknowability of labor that Adam Smith wrote into the opening chapter of *The Wealth of Nations* when he listed the many kinds of specialized occupations that contribute to the fashioning of one common overcoat. When responsibility is dispersed to infinity, no one can be held to account.

8. You can see how recently and unevenly we have emerged from the cultural predominance of rentier values

if you go back to Orwell's account of "the spirit in which most of Dickens's books end" as "a sort of radiant idleness." "If you are 'good,' and also self-supporting," Orwell writes, "there is no reason why you shouldn't spend fifty years simply drawing your dividends. Home life is always enough. And, after all, it was the general assumption of his age. The 'genteel sufficiency,' the 'competence,' the 'gentleman of independent means' (or 'in easy circumstances')—the very phrases tell one all about the strange, empty dream of the eighteenth- and nineteenth-century middle bourgeoisie. It was a dream of *complete idleness*" (87–88).

9. Orwell himself, talking about how we depend on the work of coal miners to keep warm in winter, arrived by a roundabout but logical route at the implication that because this work is universally necessary, even for the coal miners, there can be no alternative to it. The miners just have to keep doing it, therefore, and at best those who recognize the extreme hardness of their lives will keep appreciating their labor. More representation of that work, however vivid, would make no difference, could make no difference, even *should* make no difference, unless and until there existed an alternative to that work (*Road* 30–31).

10. The sociological literature even speaks of a so-called rentier state, a state that by means of taxation lives off the labor of others. It's as if production did not need infrastructure and other forms of active state collaboration but naturally, normally proceeded merely by the sweat of the individual brow.

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theories and methodologies

The Slave's Work: Reading Slavery through Hegel's Master-Slave Dialectic

GERARD ACHING

IN *PHENOMENOLOGY OF SPIRIT* (1807), G. W. F. HEGEL EMPLOYS THE FIGURES OF THE "LORD" AND "BONDSMAN" TO EXPLAIN THE STRUGGLE between an independent and a dependent self-consciousness in the aftermath of what he calls the "trial by death" or "life-and-death struggle." Commonly cited today as the "master-slave dialectic," this complex, foundational theory of the subject relies on metaphors that compel us to ask whether consciousness can be represented through language. Hegel's recourse to these metaphors has produced two broad tendencies in the understanding of and approach to "master" and "slave" in the philosopher's theory. Many current interpreters of the dialectic practice a phylogenetic reading, in which both figures are taken as historical subjects whose documented interpersonal relations provide empirical proof of slavery's practices. By contrast, most Continental philosophers perform an ontogenetic reading, in which they consider the relations between master and slave to be intrapersonal and regard these figures as metaphors that can be used to explain precise moments in the speculative processes of consciousness. Deciding to read the master-slave dialectic as either a struggle between two individuals or a struggle between two forms of consciousness within the subject has important theoretical and methodological consequences that I would like to describe and examine, especially as they pertain to the meanings of work in slavery. Whereas the slave's work has traditionally and accurately been understood as physical labor externally enforced by the master, less critical attention has been paid to reading the slave's work ontogenetically, as an internal struggle for the freedom of self-mastery.[1] Such an ontogenetic reading provides valuable insights into ubiquitous but less frequently studied forms of resistance from within slavery.

The difference between literal and metaphoric readings of the master-slave dialectic is not reducible to a question of disciplinary boundaries in which literal readings are assigned to history and metaphoric ones to philosophy. The two approaches are not mutually exclusive. For example, Robert Bernasconi argues that historians

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of philosophy disregard basic rules of historical scholarship when they isolate John Locke, Immanuel Kant, and Hegel from their historical contexts. Interested less in analyzing the racism of these major Enlightenment thinkers than in providing reasons to keep reading them because of their self-contradictions, Bernasconi challenges contemporary philosophers to decide whether they will question or continue to ignore such paradoxes (13–15). In "Hegel and Haiti," Susan Buck-Morss establishes the referentiality of the bondage metaphor by asserting that the events of the Haitian Revolution (1791–1804) must have influenced Hegel's conception of the master-slave dialectic. She claims that slavery was the "root metaphor" of Western political philosophy and freedom the most cherished political value among Enlightenment thinkers (21). According to her, slavery was more than a metaphor for Hegel: it pervaded a historical juncture at which "theory and reality converged" and "philosophy burst out of the confines of academic theory and became a commentary on the history of the world" (60). Despite the ease with which the dialectic captures the historical situation, she goes on to write, the question of Hegel's relation to Haiti has long been ignored: "[n]ot only have Hegel scholars failed to answer this question; they have failed, for the past two hundred years, even to ask it" (56). Although Buck-Morss's essay summarizes some key uses of slavery as a political metaphor in western Europe before the Haitian Revolution,[2] it is easy to recognize the metaphor's wide appeal for abolitionism and postabolitionist movements including, for instance, women's suffrage, workers' rights, and many nationalist struggles against colonialism across the globe.

Yet viewing the work of slaves exclusively as an activity through which the master physically subjugates them can account for only part of their struggle to be free. Such an account, in which there are two social antagonists in a system of human bondage that existed in a specific place and time, provides knowledge about crimes against humanity, but it also affords occasions for transforming master and slave into powerful and apparently pure symbols of oppression and resistance. In *The Black Atlantic* (1993), Paul Gilroy explores the centrality and continuity of the "Enlightenment project" in contemporary thought from the perspective of his assertion that "[t]he time has come for the primal history of modernity to be reconstructed from the slaves' points of view" (55). Treating Hegel's master-slave dialectic as the principal organizing trope in the history of modernity, he argues, would link modernity and slavery in a way that enabled new chronologies and accounts of modernity to bring colonialism and scientific racism more fully to light and would foreground the brutality and terror that often go ignored in current accounts of modernity. For Gilroy, emphasizing the slaves' perspectives in Hegel's dialectic would lead to an interrogation of certain commonplaces—the idea of history as progress; Enlightenment categories such as universality, fixed meaning, and the subject's coherence—and of the ethnocentrism in which these commonplaces emerged (53–55).

Citing Hegel's terminology, Gilroy avers that the slaves' perspectives "emerge in the especially acute consciousness of both life and freedom which is nurtured by the slave's 'mortal terror of his sovereign master' and the continuing 'trial by death' which slavery becomes for the male slave" (55). Even though this statement acknowledges crucial aspects of Hegel's formulation of the dialectic, Gilroy's analysis concentrates on the slave's "trial by death." Supplementing Hegel's description of the relationship between the master and the slave, Gilroy recruits two powerful biographical episodes that occurred before the abolition of slavery in the United States and illustrates how they might inflect the German philosopher's concept of the life-and-death struggle.

The first episode is Frederick Douglass's physical tussle with Mr. Covey, a "professor

of religion" in the Methodist church to whom Douglass had been contracted for a year and who cultivated a reputation as a "nigger-breaker" (Douglass 58). According to Douglass, he triumphed in the two-hour struggle with Covey because he evened the odds in the antagonistic relations between master and slave: Covey did not lose the fight, but Douglass was never punished for his rebellion. Douglass suggests that because Covey's reputation and income depended on his ability to "break" slaves, Covey could not afford to have word about this incident spread. Douglass describes this moment as a "turning point" that rekindled his desire for freedom: "I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. I did not hesitate to let it be known of me, that the white man who expected to succeed in whipping, must also succeed in killing me" (72). In Gilroy's words, Covey and Douglass had been "locked together in the Hegelian impasse" (62). While Hegel resolved this impasse by having the dependent or servile consciousness (the slave) prefer the independent consciousness's or master's version of reality (the slave's forced labor) to death, Gilroy argues that Douglass favors death over slavery and that this turn toward death not only corroborates Orlando Patterson's notion of slavery as "social death" but also "points to the value of seeing the consciousness of the slave as involving an extended act of mourning."[3] Finally, Gilroy asserts that Douglass's "preference for death" exemplifies the notion of "death as agency" that can be found in early African American fiction (63).

As a second supplement to Hegel's dialectic, also centering on the slave's agency and the charged significance of death, Gilroy recounts an episode from the life of Margaret Garner. When Garner and her family attempted to escape slavery in Kentucky by crossing the frozen Ohio River but found themselves surrounded by slave catchers, Garner killed her youngest child to free her from a life in bondage. This incident, famously retold in Toni Morrison's *Beloved*, took place in 1856 and became a cause célèbre for abolitionists in the United States. According to Gilroy, this episode posits a different reading of Hegel's master-slave dialectic:

> The Margaret Garner story corresponds most closely to Douglass's work in her refusal to concede any legitimacy to slavery and thereby initiate the dialectic of intersubjective dependency and recognition that Hegel's allegory presents as modernity's precondition. Like Douglass's, her tale constructs a conception of the slave subject as an agent. What appears in both stories to be a positive preference for death rather than continued servitude can be read as a contribution towards slave discourse on the nature of freedom itself. It supplies a valuable clue towards answering the question of how the realm of freedom is conceptualized by those who have never been free. (68)

That Douglass and Garner acted in Gilroy's readings as if they preferred death to slavery is reason enough to suggest that their actions contradict the "Hegelian slave's preference for bondage rather than death" (68). However, Gilroy's reversal of Hegel's resolution of the life-and-death struggle, so that the slave prefers death to a life in bondage, simplifies what is at stake in the struggle for self-consciousness and freedom. The Hegelian resolution of the impasse in bondage describes how subjects emerge and persist in varied states of subjection and accounts for the slave's difficult but obstinate attachment to life. Consequently, by prematurely resolving the life-and-death struggle in such liberationist moments, Gilroy sets aside the question of how slaves endured their bondage in favor of an approach to modernity that privileges the symbolism of individual acts of bravery.[4]

Episodes like the ones that Gilroy recounts, in which a slave transcends the life-and-death struggle, have historically

informed black and other liberationist discourses, and I am keenly aware of their symbolism for contemporary views on and activism against racial oppression. Nevertheless, when Gilroy claims that Douglass and Garner preferred death over bondage, he elides the complex issues of freedom that emerge after the life-and-death struggle takes place in Hegel's text. This veering away from the "unhappy consciousness" that the philosopher describes later in his theory of the subject corroborates Judith Butler's observation in *The Psychic Life of Power* (1997) that most readers, in subscribing to liberationist discourses, have neglected to work through "the resolution of freedom into self-enslavement" that Hegel's subject finally undergoes (31). In a study on theories of subjection, Butler analyzes the many nuanced forms of "self-enslavement" in Hegel's *Phenomenology of Spirit*—stoicism (freedom through withdrawal into pure thought), cynicism (freedom as detachment from conviction), and the "unhappy consciousness" (freedom through the apparent surrendering of agency)—which she extrapolates as forms of "turning against the self," such as conscience or melancholy, that represent degrees of troubled awareness of the imposed and self-generating limits on the subject's ability to act. Approaching the slave's work as an ontogenetic struggle for self-mastery provides valuable insights. David Brion Davis, one of the most-cited historians of slavery, incisively observed that Hegel's analysis allows us to "come to all the subtle stratagems, passive as well as aggressive; to all the interpersonal knots and invisible webs of ensnarement which are so much a part of the psychopathology of our everyday lives that they have been apparent only to a few poets, novelists, and exceptionally perceptive psychiatrists" (564). More recently, David Scott argued that C. L. R. James's 1963 edition of his history of the Haitian Revolution, *The Black Jacobins*, urges us to reexamine "the consoling (anticolonial) story we have told ourselves about . . . the vindicationist narratives of emancipation that have animated our hopes for a world without dissatisfaction, injustice, and unhappiness" (14). As much as I value the turn to more-ontogenetic readings of slavery, we must be cautious in using them to analyze episodes from the history of slavery.

An approach to negotiating between the benefits of an ontogenetic reading of the master-slave dialectic and the lessons of slavery could start with the frequently overlooked observation that the lord and bondsman metaphors do not appear in Hegel's theory until after the life-and-death struggle has taken place. In other words, Hegel's theory contains neither master nor slave until after this trial by death is brought to a temporary resolution by a split in consciousness—of the "independent" from the "dependent"—that emerges through reflection. The absence of these figures before the life-and-death struggle means that readings like Gilroy's should be pressed to substantiate their juxtaposition of master and slave. By insisting on oppression and resistance as mutually exclusive forces that can be symbolized by the master and the slave, these interpretations conceal from view how enslaved subjects, for instance, unconsciously internalized their oppression, especially when their subjugation acted on them in mundane ways or constituted the conditions in which they came to know themselves. Furthermore, if these subjects' internalization is ignored, we are deprived of occasions to reveal how they also resist it, even unconsciously. Paul D. Escott employs the phrase "the boundaries of reasonable resistance" to describe the multiple ways in which slaves resisted slavery. He argues that since most slaves could not destroy slavery, they sought to weaken it. "This decision," he writes, "should not be confused with the idea of accepting one's situation. The slaves did not accept their bondage, but external power left them few options. Knowing that they could not make themselves free, the vast majority of slaves struggled, instead, to

lessen the extent of their enslavement" (73). To evaluate what constitutes an act of resistance, Howard McGary asserts, analysts "should not always give primacy to an agent's intentions" but could concentrate, instead, on "the conditions that the agent faced when he or she acted or failed to act and [on] the avenues available for reducing oppression" (46). Escott's and McGary's arguments deepen our understanding of the slave's work not only as forced labor but also as the psychic work of grappling with internalized forms of oppression.

In Douglass's account of his life, an instance of self-reflection, from before his tussle with Covey, provides a glimpse of this psychic work and illustrates the complex, unbearable internal struggle that informs his willingness to fight. After pouring out his "soul's complaint" in "an apostrophe" to the many ships that freely ply their trade in Chesapeake Bay, Douglass describes himself as typically "goaded almost to madness at one moment, and at the next reconciling myself to my wretched lot" (65). Reconciling himself represents not an acceptance of bondage but the recognition of temporary relief in a lifelong struggle. But what are some of the mundane and often unconscious ways in which slaves could still attach themselves to their enslaved condition? Just before describing his escape to New York, Douglass explains why more slaves have not escaped: "It is my opinion that thousands would escape from slavery, who now remain, but for the strong cords of affection that bind them to their friends. The thought of leaving my friends was decidedly the most painful thought with which I had to contend. The love of them was my tender point, and shook my decision more than all things else" (102). Douglass's words are not arbitrary: his reference to the "strong cords" of affection that "bind" friends is a fitting tribute to the lofty servitude of friendship, of being beholden to friends. His allusion to his internal struggles—to the psychic work of attempting to free himself from an affection that is also an unconscious "turning against the self"—indicates the need for further theorization of the kinds of circumscribed resistance that emerge from within the institutions we inhabit. In short, the master-slave dialectic does not end with a life-and-death struggle that liberates the slave but describes moments of compromised freedom made possible by the unsettling work of reflection that constitutes the ground zero of resistance.

In the light of recent scholarship, such as Scott's, that posits this compromised freedom as a sign of the tragic, it is worth noting that this way of positing freedom belongs to a broader discussion of modern subjectivity. In *Seductions of Fate* (2004), Gabriela Basterra asserts that modern subjectivity conforms to a tragic pattern, so that the willingness to bow to a higher form of bondage—like the affection that binds slaves to their friends—exemplifies one of the main characteristics of what she calls the modern, tragic subject. According to her, this subject carries out the activity of presenting itself as victim—that is, of unconsciously cooperating with forms of external power like the law, God, and destiny to secure and maintain some degree of autonomy (78–86). This autonomy arises through the conviction or, as Basterra puts it, the "necessary fiction" that the subject, in its self-representation, is subservient to an external power to which it has unconsciously attached itself (103–05). As James demonstrates in the case of Haiti, slaves who worked on the plantation came into direct contact with Europe's most advanced technology and, through their labor, belonged to a transatlantic modernity. Furthermore, in an ontogenetic reading the slave's work consists in grappling with the knowledge of subjugation, as it coheres in various modes of reflection. As Hegel famously put it, "the bondsman becomes conscious of what he truly is" through work (118), an idea Marx later elaborated. For the slave, then, work is as much a means of acquiring limited forms of consciousness as it is compulsory la-

bor, and this notion of work as psychic labor in the context of slavery requires further development if we are to glimpse and evaluate mundane acts of resistance to oppression.

Inflecting ontogenetic readings of the master-slave relationship with episodes from the history of slavery requires a close examination of the relations in slavery among consciousness, power, and freedom. Phylogenetic interpretations of the master-slave dialectic that confine the internalization of oppression to the degradation of forced labor do not grasp the potential of circumscribed forms of consciousness for elucidating any subject's internal struggles to overcome adversity. In viewing the enslaved subject as one who assimilates and grapples internally with coercion, we can evaluate the range of psychic strategies that were at the disposition of most slaves in their stubborn willingness to survive slavery. Conceiving of the ways in which power and its internalization affect subjects is the first step toward appreciating their desire and quests for the freedom of self-mastery.

Notes

1. Isaiah Berlin discusses the difference between "negative" liberty, the freedom from others' coercion, and "positive" liberty, the freedom to be one's own master.

2. It is not possible to overstate Buck-Morss's insistence on the need to examine the long, powerful tradition of slavery as a political metaphor.

3. In his seminal study *Slavery and Social Death*, Patterson proposes that life in bondage is the equivalent of "social death." Patterson's critique of Hegel's master-slave dialectic occasionally employs empiricism and phylogenetic readings of the dialectic to question the German philosopher's theory of the subject.

4. I am not suggesting that courageous, individual acts of resistance against slavery were unimportant; my point is that "mundane" ways of coping with slavery also need to be valued as acts of resistance. I agree with Deborah E. McDowell that equating a physical struggle, like Douglass's with Covey, with resistance to power erroneously implies that power relations are as uncomplicated as their tussle.

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theories and methodologies

The Prehistory of Possessive Individualism

JENNIFER RAE GREESON

ONE OF THE CENTRAL TENETS OF LIBERAL INDIVIDUALISM HOLDS THAT PROPERTY RIGHTS AND CITIZENSHIP RIGHTS ARE BASED IN SELF-possession, which is often defined as an original ownership of one's own labor potential. In this short essay I propose that the concept of self-possession rests on a prior assumption that selves are possessable objects—an assumption that was generated, before and alongside liberal political theory, in the practice of Atlantic slave capitalism. I will first consider how John Locke formulates the theory of possessive individualism in one of the most-cited passages of his *Second Treatise of Government* (1690). To shed light on that theory's implications, I will turn to *A Narrative of the Life and Adventures of* VENTURE, *a Native of Africa* (1798), which recounts how Venture Smith, an eighteenth-century man enslaved as a child, came to possess himself, quite literally, by purchasing himself. Smith's account illuminates the tacit precondition of Locke's self-possessing individual: to be owned, the self must first be alienated, entered into the market, "thingified."[1] Juxtaposing Locke and Smith provides a snapshot of a larger project, in which I argue that Enlightenment thought was founded on—not merely proximal to—the Atlantic imperial context out of which it arose.[2]

[I]

[E]very Man hath a Property *in his own* Person. *This no Body has any Right to but himself. The* Labour *of his Body, and the* Work *of his Hands, we may say, are rightfully his.*

—John Locke (287)

C. B. MacPherson's still-persuasive reading of the theory of possessive individualism centers on this passage in *Second Treatise*, in which Locke identifies an original possession of the self as the basis of all private-property rights. To own one's "own *Person*" is to have title to "the *Labour* . . . and the *Work*," actual and potential, of one's body—and, thus, to possess "the means *to appropriate*" any part of

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"the Earth, and all that is therein" to one's own "private Dominion" (286). Using the illustration of a hypothetical man who gathers acorns from under an oak tree, appropriating them to his personal nourishment, Locke concludes that "[w]hatsoever then he removes out of the State that Nature hath provided, and left it in, he hath mixed his *Labour* with, and joined to it something that is his own, and thereby makes it his *Property*. For this *Labour* being the unquestionable Property of the Labourer, no man but he can have a right to what that is once joined to" (288). On the one hand, Locke's formulation of the origin of property rights registers a fall: away from "the World [God hath given] to Men in Common" and into the market (286). On the other hand, his formulation offers a redemption: sovereignty and equality for the individual. As MacPherson crystallizes it, possessive individualism holds the individual to be sole proprietor of his own person and thus reconceptualizes society as a series of relations among proprietors. Self-possession becomes the basis of not only property rights but also citizenship rights, as well as the very notion of the liberal individual.

But Locke's central premise, that "[e]very Man hath a *Property* in his own *Person*," is not simply a claim that every man rightfully owns his labor potential, even though Locke immediately restates it as such. Surely, the entity of the "Person" cannot be fully reduced to "the *Labour* of his Body, and the *Work* of his Hands." Instead, Locke's premise seems to rely on the unspoken assumption that persons are possessable objects, commoditized and entered into the market alongside the objects that their labor allows them to appropriate. This assumption is implied most clearly as Locke sums up and extends his example of the hypothetical man gathering acorns: "Thus the Grass my Horse has bit; the Turfs my Servant has cut; and the Ore I have digg'd in any place where I have a right to them in common with others, become my *Property*, without the assignation or consent of any body" (289). Here "the *Labour* that was [his]" is expanded from "the *Work* of [the] Hands" of the self-possessing individual to the work of other living beings who are "appropriated to himself." The proximity of "my Horse" to "my Servant" here is telling, for it shows that Locke is not falling back on ideas of patriarchal or feudal household authority in describing this appropriation of other people's labor.[3] Instead, Locke is invoking the concept of chattel personal—movable property—under which human beings are conceived of as possessable articles in the same way that laboring domesticated animals are. The world in which "[e]very man hath a *Property* in his own *Person*" is also a world in which men may have property in the persons of others.

Can we imagine, then, that the theory of possessive individualism could have come into being without the prior existence of the Atlantic slave-capitalist system, which had taken persons to be objects of appropriation—to be possessable, exchangeable commodities? Identifying modern slave capitalism as the requisite prehistory of Locke's *Second Treatise* seems even more plausible given his involvement, in the decades before and during which he wrote it, with the Royal African Company and the establishment of the colony of Carolina.[4] This expanded context also helps us make sense of the treatise's structure. Locke approaches its fifth chapter, from which I have been quoting, through the following sequence of chapters: (1) preface, (2) "Of the State of Nature," (3) "Of the State of War," (4) "Of Slavery," and (5) "Of Property." Thus, Locke's premise of the self-possessing man does not derive directly from his concept of original natural rights, in the second chapter ("what State all Men are naturally in, and that is, a State of perfect Freedom . . . [a] State also of Equality" [269]). Instead, Locke discusses the abrogation of these natural rights—under conditions of war and enslavement—before arriving at the statement underwriting

possessive individualism: that "[e]very Man hath a *Property* in his own *Person*."[5]

Rather than delve more deeply into the construction of the theory of possessive individualism here, I turn to a text that strikes me as its illuminating praxis. *A Narrative of the Life and Adventures of* VENTURE, *a Native of Africa* was published over a century after Locke's treatises, and an ocean away (in New London, Connecticut), yet this life narrative provides us with a story of the emergence of the possessing individual. As Smith tells it, this liberal self is produced through an unbroken chain of acquisition that begins not with an assumption of a natural right to one's "own *Person*" but rather with a struggle to acquire the already alienated self.

[II]

The reader may here see a Franklin and a Washington, in a state of nature, or rather in a state of slavery.

—Preface to *A Narrative of the Life and Adventures of* VENTURE

Venture Smith remained functionally illiterate throughout his life, so when his local celebrity in shoreline Connecticut generated interest in a publication of his life story, he related it orally to an amanuensis—usually taken to be a white schoolmaster named Elisha Niles—who added a preface to the published text to claim that "nothing is added in substance to what [Smith] related himself."[6] By the late 1790s Smith was an aged patriarch, the owner of a substantial farm in Haddam Neck, and the subject of numerous legends about near-superhuman feats of labor he had used his uncommonly large stature to perform in his youth.[7] As the writer of the preface makes clear by comparing Smith with Benjamin Franklin and George Washington, though, the formerly enslaved man also seemed to embody an American national-origin story—a story of self-fashioned ascent like the one Franklin describes in his own autobiography, "from the Poverty and Obscurity in which I was born and bred, to a State of Affluence and some Degree of Reputation in the World" (43).[8] In the same sentence in which he compares Smith with Franklin and Washington, though, Smith's amanuensis also insists on the asymmetry between the national icons and his subject, due to Smith's former status as chattel. As the condition of production of his life story proves, Smith remains "wholly destitute of all education but what he received in common with *other* domesticated animals" (iii; my emphasis). Thus, Smith's life narrative presents a story of emergence from a state prior to the one inhabited by "a Franklin and a Washington": from "a state of nature, or rather . . . a state of slavery." The preface writer's pointed self-correction reads sardonically, and therefore as an antislavery provocation to readers to consider how much Smith's illiteracy owes to (African) natural causes and how much to the (Anglo-American) human-orchestrated system of slavery. But the slippage from "state of nature" to "state of slavery" also follows Locke's progression of steps in the emergence of civil government and registers a deeper confusion about what forms the baseline or precondition from which the possessing individual arises.

A related slippage is emblematized in Smith's first name, given to him at age six by his initial buyer on the coast of Africa and retained by him even after he purchased his own freedom almost thirty years later.[9] Smith recalls that after being kidnapped by an enemy tribe and marched to the coast, he "was bought on board [a vessel belonging to Rhode-Island] by one Robertson Mumford, steward of said vessel, for four gallons of rum, and a piece of calico, and called VENTURE, on account of his having purchased me with his own private venture. Thus I came by my name" (13). The new name doubly marks Smith's entry into chattel status, since the renaming literalizes the commodification of

the child. Stepping onto the slave ship, he is transformed into an article equal in exchange value to this amount of liquor and that of cloth; he becomes the incarnation of the private capital of "one Robertson Mumford." By the time his *Narrative* is published, though, Smith's first name has metamorphosed from a descriptive noun into an exclamatory verb: it slices across the title page in commanding capital letters. The full title—*A Narrative of the Life and Adventures of* VENTURE, *a Native of Africa: But Resident above Sixty Years in the United States of America*—speaks of a life organized around a risky passage negotiated with calculated self-assertion toward an end reward. Smith's is the exemplary life lived as "venture"; the title page of the narrative invites readers to live the same way.

Smith's *Narrative* engenders a productive tension: it forces us to read Venture the autobiographical protagonist as an exemplary actor—a possessing individual—in the commercial public sphere that deems him a possession. Indeed, among North American slave narratives Smith's stands out for the extent to which its protagonist seems to assimilate into, while destabilizing, the liberal ideology that evolved alongside slave capitalism in late-eighteenth-century Anglo-America. As William Andrews has pointed out, Smith's purchase of himself is the preeminent sign of his assimilation (51–52); instead of seeking to escape, resist, or reject his commodification, he accepts the notion of "*Property* in his own *Person*," and within its parameters he carves out a space for agency. If he is a commodity that can be owned, then he can own himself once he amasses his going price.

Smith was able to move along a spectrum from commodity to producer to possessor because of where and when he lived. During his enslavement in the 1740s and 1750s, the seaboard North American colonies were integrated into the British transatlantic consumer economy of goods. As David Waldstreicher has shown, at the same time that merchant capitalism intensified the commodification of labor, domestic commercialization in the northeastern seaboard colonies allowed for (and indeed required) newly flexible structures for the employment of laborers free and unfree (249–56). What T. H. Breen has termed "the creative possibilities of possession" at mid-century applied to the possession of human as well as inanimate property (251): masters circulated their enslaved, indentured, and apprenticed workers through leasing and selling, for cash or credit, seeking to use their human possessions as liquid assets in short-term speculations and as investments that made more money. Smith's assessment that one master who "pawned" him to another "for ten pounds" sought "to convert me into cash, and speculate with me as with other commodities" is not simply rhetorically striking; it is an accurate analysis of the transaction (21–22). This integrated commercial economy allowed for a new opportunity of movement and activity for enslaved laborers such as Smith who could now negotiate, for instance, to hire their time beyond the labor their masters required of them. Waldstreicher cautions, though, that commercialization in the northeastern colonies "intensified traditional sources of constraint and nascent networks of debt," ultimately allowing the master class to extract maximum profit from free and unfree labor (252). "Colonel" Smith, the master who finally permitted Venture Smith to purchase his freedom, charged him the price of two hundred acres of Connecticut farmland for himself—which meant that Colonel Smith realized, on his investment in a single human being, a return that would have been unthinkable a generation earlier.

Yet even before gaining title to his person in his *Narrative*—indeed, from the moment of his entrance into Atlantic slave capitalism—Smith is able to act in the eighteenth-century world of commodified, circulating, laboring bodies in a manner reminiscent of

Breen's "creative possibilities of possession."[10] As a child on the coast of Africa, Smith is instructed by his kidnappers to "appear to the best possible advantage for sale" (13), and he fulfills this first market command so successfully that, as already noted, he is purchased by the slave ship's steward; since he embodies the steward's personal investment, he is treated with special care during his passage to America. Years later, as an enslaved young man in New England, Smith wishes to leave his second master, Thomas Stanton, who is not giving him enough opportunity to purchase his freedom. Conspiring with an interested purchaser, Hempsted Miner, to "appear as unreconciled to [Stanton] as I could" (20), Smith enables Miner to drive a bargain when he negotiates Smith's purchase price. After being double-crossed by Miner, who plans to resell him at a profit to an out-of-towner, Smith resists being carried away from his wife and young child, who are still in bondage to Stanton, by threatening to appear as "a murderer for sale" and thereby to destroy his resale value (21). Smith claims at the outset of his story to be "descended from a very large, tall and stout race of beings, much larger than the generality of people in other parts of the globe" (5), but his body does not carry a static value in the economy of goods. He can use his size and strength to increase his purchase price, because they allow him to perform enormous feats of labor; or, conversely, he can use his stature to reduce his bodily exchange value to nothing, by raising the specter of violent insubordination. In each of the transactions Smith details, the conversion (or evolution, or making) of the self is a conversion into a cash value, not into the transfigured spiritual self of religious belief or the transformed intellectual self of education. At the heart of these transactions we see not simply the self but, more specifically, the *enslaved* self as its own original property. The liberal self revealed through Smith's retrospective account is inalienable in its alienation.

[III]

In my son, besides the loss of his life, I lost equal to seventy-five pounds.

—Venture Smith (26)

The passages of Venture Smith's *Narrative* that have given recent commentators most pause are those that detail his life after he comes into possession of himself, after his emergence as a recognizable possessing individual.[11] Thanks in part to the Lockean paradigm, we are conditioned to think of enslavement and liberal personhood as antithetical states and to expect a narrator like Smith to pass cleanly from one to the other—to leave slavery behind, to come into natural rights. Instead, Smith's account delineates a clear continuum from commodification to self-ownership to possession of other property. The unspoken logic of possessive individualism that underwrites his assimilation into Anglo-American capitalism—if he is a thing that can be owned, then he can own himself—continues to organize his actions with its Lockean extension: if he owns himself, then he can own other things.

The totality with which the market penetrates Smith's *Narrative* is most apparent in the striking passages in which Smith narrates how he can parlay a recognized "*Property* in his own *Person*" into the purchase or exchange of not only inanimate objects but also other enslaved people, family members as well as laborers. Reading of these transactions, we expect a rhetoric of liberation or family reunification, but Smith's descriptions insistently reiterate the scene of his initiation into slave capitalism on the coast of Africa; he gauges the significance in his life of the people he purchases by reference to their monetary exchange value. Even in the closing lines of *Narrative*, when he extols the "consolation" of his long marriage, he apostrophizes his wife as "Meg, the wife of my youth, whom I married for love, and bought with my money" (31). In

a more typical passage, Smith describes using almost a third of his cash on hand to purchase his eldest son, Solomon, then hiring out the seventeen-year-old to a white master in Rhode Island, Charles Church, for a return of twelve pounds a year. Church quickly subleases Solomon to labor on an ill-fated whaling ship, and Smith closes the episode with a lament: "My son died of the scurvy in this voyage, and Church has never yet paid me the least of his wages. In my son, besides the loss of his life, I lost equal to seventy-five pounds" (26).

Discomfiting passages like these bluntly show how entangled black personhood was with the eighteenth-century Anglo-American economy of goods. Smith's entanglement with this Atlantic economy returns possessive individualism to its conceptual foundations and, through his retrospective narration, takes it to its logical extreme. His *Narrative* reveals that Locke's positive statement of sovereign, equal individuality—"[E]very Man hath a *Property* in his own *Person*. This no Body has any Right to but himself"—is inextricable from the violence of human commodification. Reading the African American text with Enlightenment political theory sheds new light on the complexity of liberal personhood, the state of being in which—as Smith's contemporary Olaudah Equiano put it with powerful dissonance—I am "my own master, and completely free" (17).

Notes

1. Aimé Césaire's famous equation, "colonisation = 'thingification'" (21), is especially relevant here since it speaks to the reduction of humans, on both sides of the colonizer-colonized binary, to their instrumental functions in an imperial system.

2. My essay adds to recent work across several disciplines that begins to move beyond the notion of contradiction or paradox when considering the contemporaneousness of Atlantic imperial practices and Enlightenment political theory (e.g., Buck-Morss; Fischer; Mehta).

3. The distinction between these ideas of authority and Locke's conception of labor is made clearer when we remember that his *First Treatise of Government* comprises his refutation of the naturalness and morality of patriarchal authority.

4. Armitage; Arneil; and Farr offer some of the most compelling recent reconsiderations of Locke's political theory in the context of his work as colonial administrator.

5. In the fourth chapter Locke famously conceptualizes slavery as "*the State of War continued, between a lawful Conquerour, and a Captive*" (284), thus setting slavery "outside the social contract," as Davis has put it (45). Locke's other most-cited use of *slavery* begins his *First Treatise*: "Slavery is so vile and miserable an estate of Man . . . that 'tis hardly to be conceived, that an *Englishman* . . . should plead for it" (141); Blackburn proposes that the statement contains an asymmetry by which Englishmen "should utterly reject the notion that they were slaves of the royal power" yet believe that "there were circumstances in which they might . . . hold slaves" (263). For both Davis and Blackburn, slavery remains extraneous or exceptional to Locke's conceptualization of civil government—a form of Patterson's "social death"—rather than intrinsic to it.

6. That Smith's *Narrative* is "related" rather than "written by himself" has been a perennial matter of concern for literary scholars. Carretta has recently considered the extent to which "the message we receive in the text of the *Narrative* proper conflicts with the voices we hear in the paratext" of the preface, ultimately judging that Smith had substantial authorial control over the text (164).

7. A third edition of Smith's *Narrative*, published in 1897, collects these anecdotes and legends from the descendants of Smith's white contemporaries.

8. Comparing Smith's *Narrative* with Franklin's autobiography also illuminates Franklin's insistence on his character and appearance—his performed, public persona—as his original capital. In a related vein, Gould has examined how late-eighteenth-century antislavery writing such as Smith's *Narrative* served as a site for working through questions about the ethics of commercial capitalism more broadly.

9. Smith mentions his birth name only once, at the opening of his *Narrative*, as a product of patriarchal authority, in a passage that contradicts the liberal underpinnings of the rest of the text: "My father's name was Saungm Furro, Prince of the Tribe of Dukandarra. . . . By his first wife he had three children. The eldest of them was myself, named by my father, Broteer" (1).

10. Smith's role in this world also recalls the "imperfectly drawn" line between persons and things that Festa has identified in eighteenth-century sentimental "it-narratives" (111).

11. Even the most astute readers of Smith are moved to make excuses for these passages; Melish writes, "The fact that Smith tallied up the financial costs and benefits

of [his] family relationships does not diminish the point that it was important to him to sustain them" (44).

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theories and methodologies

The Work of Genre: Labor, Identity, and Modern Capital in Wordsworth and Verga

JOSEPH LUZZI

FEW NINETEENTH-CENTURY AUTHORS WERE AS PRESCIENT AS WILLIAM WORDSWORTH AND GIOVANNI VERGA IN GRASPING WHAT KARL MARX referred to as capitalism's power to accelerate the "wheel of history" (64). Although neither writer speculated directly on the capitalist system, each manipulated literary form to show how the new free-market ethos affected the lives of workers and, more broadly, the relation between personal and professional identity. Wordsworth's poem "Michael" (1800) and Verga's novel *I Malavoglia* (*The House by the Medlar Tree* [1881]) explore how a traditional type of labor, shepherding in "Michael" and fishing in *I Malavoglia*, is transformed by the advent of modern capital. This essay considers how shifts in labor suggest a literary transformation, as elements of genre in each work—the pastoral in Wordsworth's lyric, the epic in Verga's novel—are rendered obsolete by new networks of discourse pegged to modern economic practices.

The issue of genre in Wordsworth's "Michael" has elicited a wealth of conflicting interpretations, which largely divide into two camps.[1] Some readers, including M. H. Abrams, believe that Wordsworth's pastoral moves away from the genre's typically Arcadian motifs and toward more-realist concerns.[2] Others, often influenced by the sociopolitical critique in Jerome McGann's *The Romantic Ideology* (1983) and Marjorie Levinson's *Wordsworth's Great Period Poems* (1986), claim instead that the Wordsworthian pastoral evades the challenges faced by rural workers in an industrializing England.[3] Without pretending to solve this long-standing debate, I argue that Wordsworth draws attention to the pastoral genre and the shepherd's life associated with it—the full title of the work is "Michael, a Pastoral Poem"—because he sees both as threatened by a new economic system. In the spirit of the title, the opening lines exert semantic pressure on the designation *pastoral*: the narrative takes place by "pastoral Mountains" and in "utter solitude" (lines 5, 13). Wordsworth writes:

> If from the public way you turn your steps
> Up the tumultuous brook of Green-head Gill,
> You will suppose that with an upright path

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> Your feet must struggle; in such bold ascent
> The pastoral Mountains front you, face to face.
> (1–5)

The setting of "Michael" stands purposefully apart from what Wordsworth calls, in his famous Preface, the torpor-inducing commerce and "rapid communication" of modern urban life ("Of the Principles" 83). Although Wordsworth situates his narrative in the liminal space typical of pastoral, the poem's protagonist is hardly the stock shepherd figure from tales past. Rather, he comes immediately into focus as a figure of wisdom, strength, and presence:

> Upon the Forest-side in Grasmere Vale
> There dwelt a Shepherd, Michael was his name;
> An old man, stout of heart, and strong of limb.
> His bodily frame had been from youth to age
> Of an unusual strength: his mind was keen,
> Intense and frugal, apt for all affairs,
> And in his Shepherd's calling he was prompt
> And watchful more than ordinary men. (40–47)

Human repository for the knowledge of the surrounding hills, Michael has lived and worked as his father and the many generations before his father did. He inhabits, to quote Mikhail M. Bakhtin, epic time, a past "monochromic and valorized (hierarchical)" and at the same time "walled off absolutely from all subsequent times" (15–16). The poem's generic tension between epic and pastoral, the reader soon learns, anticipates the incompatibility of Michael's worldview with a modernizing economic sphere. The old world to which Michael belongs will dissipate—as will the epic and pastoral genres associated with it—under financial pressure.

Because of a contract he cosigned long ago to aid his nephew, Michael stands to forfeit his land to a creditor. To make up the required sum, Michael sends his son, Luke, to work for a merchant in the city. Before Luke leaves, he tours the pastoral space with Michael, who swears him to an oath by the site where they plan to build a sheepfold. Michael tells Luke to reflect on their family history, an unwritten record inscribed in a natural spot that embodies the past, present, and—Michael falsely believes—future of this shepherd community:

> When thou return'st thou in this place wilt see
> A work which is not here, a covenant
> 'Twill be between us—but whatever fate
> Befall thee, I shall love thee to the last,
> And bear thy memory with me to the grave.
> (423–27)

The sheepfold scene evokes the covenant between God and Abraham, another round of negotiations that involved the possible sacrifice of a son.[4] The Wordsworthian and Abrahamic covenants present an unconditional binding of parties made with reference to the land and understood to be eternal. The cadences and rhetorical structure of Michael's words to Luke recall God's promise to Abraham: "And I will make you a great nation and I will bless you and make your name great, and you shall be a blessing. And I will bless those who bless you, and those who damn you I will curse, and all the clans of the earth through you shall be blessed" (*Genesis* 12.2–3). Although Michael seems to draw his sanction from the unshakable authority of Genesis, the foundational text of Christian creation, he errs in not realizing that a decidedly more secular and modern legal contract may supersede the word of God and eradicate his pastoral:

> Long before the time
> Of which I speak, the Shepherd had been bound
> In surety for his Brother's Son, a man
> Of an industrious life and ample means,
> But unforeseen misfortunes suddenly
> Had press'd upon him, and old Michael now
> Was summon'd to discharge the forfeiture,
> A grievous penalty, but little less
> Than half his substance. This unlook'd-for claim
> At the first hearing for a moment took
> More hope out of his life than he supposed

That any old man ever could have lost.
As soon as he had gather'd so much strength
That he could look his trouble in the face,
It seem'd that his sole refuge was to sell
A portion of his patrimonial fields. (219–34)

The winding parataxis of the Abrahamic covenant, with its repetitions of *and*, and the melting tone of Michael's oath ("Whatever fate / Befall thee, I shall love thee to the last") stand in stark contrast to the earlier passage in the poem that contained bureaucratic and rationalized terms like "surety," "forfeiture," and "patrimonial fields." The trumping of a biblical covenant by a modern contract signals the obsolescence of Michael's character in a new economic order. The pastoral genre that the poem advertises is undercut by a financial discourse that effectively renders the poem's protagonist—and his mode of livelihood—anachronistic. The undercutting is further dramatized by the fact that Michael's pastoral enclosure had been sanctioned by a religious faith in nature that inspired him to utter the covenant. The breaking of this covenant, and the usurping of the land that it was meant to underwrite, recalls Marx's claim about modern capital's ability to drown "religious fervor . . . in the icy water of . . . calculation" (57).

Although Verga was born generations after Wordsworth, in Sicily, a land culturally and geographically remote from the Lake District, deep similarities link the two authors. Like Wordsworth, Verga wrote a famous preface, to his acclaimed masterpiece *I Malavoglia*, that explains his general aesthetic procedure and its relation to the socioeconomic forces of the age. Both prefaces, in effect, promise to seek the "real language of men" by the "studio sincero e spassionato" 'sincere and dispassionate study' of a narrator who stands outside the action and then recollects his emotions in "tranquillity."[5] Moreover, each author defined his career against an exalted antecedent he eventually rejected: Wordsworth, the Augustan poetic diction of authors like Alexander Pope; Verga, the Romantic sentimentality and patriotism of writers including Ugo Foscolo and Alessandro Manzoni. Wordsworth depicted the shepherds, hunters, beggars, and leech gatherers of the Lake District, Verga the fishermen, masons, and carters of Sicily. Ears attuned to the speech of the unlettered and eyes focused on the struggles of the marginal, Verga and Wordsworth shared the conviction that for the humble classes featured in their writing the loss of profession or vocation entailed the loss of identity.

In a contract scene reminiscent of Wordsworth's "Michael," the patriarch of the Malavoglia family becomes embroiled in a financial transaction that will cost him his property.[6] Breaking with habit, Master 'Ntoni purchases lupin beans on credit with the intent of shipping them to market far from his village of Aci Trezza. Entrusted with the shipment, his son Bastianazzo dies at sea in a storm that destroys the cargo. Saddled with an unpayable debt, the family learns from a lawyer that its two most important possessions (its house and its fishing boat, the *Provvidenza*) are exempt from the debt. The news is repeated at Bastianazzo's funeral:

> —Né la casa né la barca si possono vendere perché ci è su la dote di Maruzza—diceva qualchedun altro, e la gente si scaldava tanto che potevano udirli dalla camera dove stavano a piangere il morto.—Sicuro!—lasciò andare alfine don Silvestro come una bomba—c'è l'ipoteca dotale. (215)

> "Neither the house nor the boat can be sold because they're part of [Bastianazzo's wife] Maruzza's dowry," somebody said, and at this they all got so excited you could hear them in the room where they were mourning the dead man. "That's right!" Don Silvestro finally exploded, like a bomb. "They're under dotal mortgage!" (45)

Because the house and ship are protected under the terms of Bastianazzo and Maruzza's marriage contract, they cannot be seized to

cover the debt to the moneylender, Uncle Crocifisso. Thus, a technicality similar to the one that forced Michael ("bound / In surety") to forfeit his cherished land could allow Master 'Ntoni to escape a financial obligation capable of destroying his family.[7] But Master 'Ntoni does not acknowledge written, legal contracts; he defers instead to tradition, his conscience, and an internal sense of right and wrong. So he balks at the legal opening: "—No!—rispose padron 'Ntoni—no! ché bisogna pagare il debito allo zio Crocifisso, e non si deve dire di noi che « il galantuomo come impoverisce diventa birbante »" '"No!" replied Master 'Ntoni. "Not at all! Because we have to pay the lupin debt to Uncle Crocifisso, and nobody must say to us: 'When an honest man gets poor he becomes a scoundrel'"' (216; 46). If the covenant scene in Wordsworth's "Michael" entailed a face-off between the poetics of the pastoral genre and the jargon of contractual law, this passage in *I Malavoglia* suggests the tension between the orality of Master 'Ntoni's peasant culture and the new bureaucratic discourse of a recently unified Italy. During the same funeral scene, a villager tries to lighten the atmosphere by invoking the inheritance tax that results from Bastianazzo's death: "Almeno avete il piacere di essere parenti di Vittorio Emanuele, giacché dovete dar la sua parte anche a lui" 'At least you [the Malavoglia will] have the pleasure,' [Don Silvestro] said, 'of becoming [the Italian king] Victor Emmanuel's relations, since you have to give him his share' (212; 41). The gallows humor is one of the many instances in which the novel's characters refer with sarcasm or bitterness to the transition to official statehood in 1861, when the Kingdom of Italy was proclaimed after a military campaign by Giuseppe Garibaldi's troops, under the order of Piedmont's King Victor Emmanuel II, united the eternally fragmented nation. For the inhabitants of the Sicilian village of Aci Trezza, as for many in the so-called *mezzogiorno* (southern Italy), Italian identity was an artificial construct that had little connection to the customs, cultures, and political institutions that had defined life on the Sicilian island for centuries. For the villagers in Master 'Ntoni's Aci Trezza, the word *Italy* meant crippling taxes, deadening bureaucracy, and the imposition of compulsory military service (Master 'Ntoni's grandson Luca will die fighting for the recently unified nation). The joke about an inheritance tax that establishes kinship between the Malavoglia family and the new king of Italy suggests Master 'Ntoni's alienation from two bureaucratic discourses, national identity and dotal law, which his internal ethical code prompts him to reject.

Master 'Ntoni's decision to honor his debt to Crocifisso contributes to the swirl of economic events that culminates in the loss of the family home and ship. Most of the novel treats the tribulations of Master 'Ntoni and his grandson (and namesake) 'Ntoni, whose failures in privatizing the family's fishing ventures ultimately bring the family to disgrace. As part of this narrative thread, Verga underscores the corrosive effect of capitalism on Master 'Ntoni's identity as a worker and the new economic order's relation to issues of literary genre. He writes in a key scene:

> Intanto la *Provvidenza* era scivolata in mare come un'anitra, col becco in aria, e ci sguazzava dentro, si godeva il fresco, dondolandosi mollemente nell'acqua verde, che le colpettava attorno ai fianchi, e il sole le ballava sulla vernice. Padron 'Ntoni, se la godeva anche lui, colle mani dietro la schiena e le gambe aperte, aggrottando un po' le ciglia, come fanno i marinai quando vogliono vederci bene anche al sole, che era un bel sole d'inverno, e i campi erano verdi, il mare lucente, e il cielo turchino che non finiva mai. Così tornano il bel sole e le dolci mattine d'inverno anche per gli occhi che hanno pianto, e li hanno visti del color della pece, e ogni cosa si rinnova come la *Provvidenza*, che era bastata un po' di pece e di colore, e quattro pezzi di legno, per farla tornare nuova come prima, e chi non vede più

> nulla sono gli occhi che non piangono più, e sono chiusi dalla morte. (243–44)
>
> Meanwhile, the *Provvidenza* had slid into the sea like a duck, her beak in the air. She wallowed in it, enjoying the cool breeze, swaying softly in the green water, which lapped lightly at her sides, while the sun danced on her new paint. Master 'Ntoni reveled in it, too, standing with his hands behind his back and his legs spread apart, frowning a little, as sailors do when they want to see something in the sun. It was a bright winter sun, the fields were green and the sea was gleaming and the sky was a deep, bottomless blue. So the bright sun and the mild winter mornings return even for eyes which have wept and have seen them as black as tar, and all is reborn, like the *Provvidenza*, which had needed only a little pitch and paint and four boards to return to what she'd been; and only eyes which are closed by death can no longer cry or see. (78–79)

The passage shows the normally reserved and grave Master 'Ntoni light with the joy of going back to work in the repaired family vessel. The Abrahamic covenant's paratactic structure recalls Robert Alter's words about how in biblical narrative the "reiterated 'and' . . . [creates] rhythm [by] phonetically punctuating the forward-driving movement of the prose" (xx). In a similar vein, the cascading movement of Verga's passage implies more the homespun sentimentality and easy turns of phrase of a folktale than the impersonal scientific prose promised in the preface. Moreover, the abundance of clauses joined by "e" 'and' reveals the surfeit of pleasure felt by a character returned to the thing he knows best: the life of the sea. That the return will be brief and unfortunate—the vessel will be destroyed in a storm—only makes the fate endured by a family sacrificed to capitalism more cruel. Master 'Ntoni's sense of rebirth is enforced by the religious rhetoric ("all is reborn, like the *Provvidenza*"), especially in the name of the ship, a reference to the notion of Christian providence that famously organizes the plot in Manzoni's monumental novel *I promessi sposi* (*The Betrothed* [1827]). The fluid rhythm of the passage jars with the bureaucratic language that Master 'Ntoni associates, first, with the dotal mortgage he refuses to let absolve him of his debt and, second, with the ominous term *Italy* (mentioned only once in the book but suggested throughout), which brings unwelcome taxes, red tape, and potentially fatal military obligation.

Master 'Ntoni, like Wordsworth's Michael, inhabits Bakhtinian epic time, an absolute past at once "monochromic and valorized (hierarchical)" and "walled off absolutely from all subsequent times."[8] In epic narratives from antiquity to the Middle Ages, the labor topos has been a privileged trope expressing collective identity through the representation of a binding communal activity.[9] In this spirit, the work of Aci Trezza's fishermen is communal, based not on personal initiative but rather on each individual's selfless investment in the group enterprise. Exemplar of this group ethos, Master 'Ntoni is also the chief purveyor of the book's many proverbs, which fix into verbal code the elaborate network of traditions governing life in his Sicilian village.[10] The novel opens with two representative maxims from Master 'Ntoni: "Per menare il remo bisogna che le cinque dita s'aiutino l'un l'altro" 'To pull an oar the five fingers must work together' and "Gli uomini son fatti come le dita della mano: il dito grosso deve far da dito grosso, e il dito piccolo deve far da dito piccolo" 'Men are made like the fingers of a hand: the thumb must act like a thumb, and the little finger must act like a little finger' (181; 7).[11] Verga brutally exposes the obsolescence of Master 'Ntoni's speech and labor practices by placing them in a naturalist novel dedicated to analyzing the disruptive effects of human desire on domestic well-being—in short, Verga shows the upending of the private and personal by the public and communal. Bakhtin describes how this thematic change is inscribed in literary language: unlike the closed

world of epic, the novel contains linguistic difference, multiple points of view, and competing ideological perspectives (16). Master 'Ntoni's way of working reflects a way of writing that can no longer exist in a newly unified Italy devoted to a standardized language, streamlined bureaucracy, and free-market practices. In a novel filled with tragedies, one of the most profound is the sacrifice of the patriarch Master 'Ntoni and the traditions he embodies, linguistically and professionally.

The pathos of Wordsworth's "Michael" and Verga's *I Malavoglia* derives in no small part from their epitaphic testimony to two complex characters, Michael and Master 'Ntoni: each dies, taking with him an increasingly obsolete version of labor. Marx once wrote that capitalism would "strip of its halo every occupation hitherto honoured and looked up to with reverent awe" (58). Wordsworth's and Verga's respect for these two ill-starred characters is evident from their depiction as proud, intelligent, and ethical figures. But both authors also expose the fatal blind spots of their aged protagonists, neither of whom can modulate his thinking to accommodate a changing economic world that undoes him—and by extension the anachronistic literary genre and labor practices he embodies.

Notes

1. Jones summarizes the critical dichotomy (1098). Parrish discusses Wordsworth's use of the pastoral in other poems. For an interpretation of Wordsworth's pastoral in relation to Friedrich Schiller's views on the naive and sentimental, see Bate 104.

2. Marinelli 4 and Squires 42 are proponents of Wordsworth's "realist pastoral."

3. Patterson's view represents this line of thought (267–68).

4. Hartman 246 and Levinson 717–20 offer opposing readings of the connection between the covenant scene in "Michael" and Abraham's near sacrifice of Isaac in Genesis. Ware's reading compares these two views (366–68).

5. Wordsworth, "Of the Principles" 79; Verga, *Malavoglia* 177 (*House* 3); Wordsworth, "Of the Principles" 96.

6. Luzzi considers the relations between identity, economics, and language in Master 'Ntoni (46–48).

7. Croce reads the scene as evidence of Verga's "impersonal" style (28–30).

8. Ginzburg discusses the tension between the "mythical past" and a "present of lack and desire" in *I Malavoglia* (87).

9. See, e.g., Vergil's description in *The Aeneid* of the orchestrated scenes of Carthage's construction (1.513–19), on which Dante based the Tower of Babel passage in *De vulgari eloquentia* (1.7.6).

10. Russo reads Master 'Ntoni's heroism not as individual but rather as "una saggezza secolare fatta persona" 'an ancient wisdom incarnate,' and he connects Master 'Ntoni's public identity with his speaking in proverbs (138).

11. Cambon analyzes the style and rhetoric of these two maxims (145).

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theories and methodologies

Working-Class Writing and the Use Value of the Literary

SONALI PERERA

Formal preoccupations, which is to say specifically literary concerns, appear in small literatures only in a second phase, when an initial stock of literary resources has been accumulated and the first international artists find themselves in a position to challenge the aesthetic assumptions associated with realism and to exploit the revolutionary advances achieved at the Greenwich meridian.
—Pascale Casanova, *The World Republic of Letters*

"In our country culture has become so complex, this complexity is reflected in our literature. It takes a certain level of education to understand our novelists. The ordinary man cannot understand them . . ." . . . And she reeled off a list of authors, smiling smugly. It never occurred to her that these authors had ceased to be of any value whatsoever to their society—or was it really true that an extreme height of culture and the incomprehensible went hand in hand?
—Bessie Head, *A Question of Power* (first ellipsis in orig.)

ON WHAT BASIS ARE SELECT TRADITIONS OF LITERARY INTERNATIONALISM RECOGNIZED AS WORLD LITERATURE AND OTHERS DEEMED MERELY historical, relics of nostalgic Marxism or of resolved debates on aesthetics and politics? According to recent influential formulations, world literature is writing that in original or translated form circulates outside the author's country of origin. But what of traditions of literary internationalism, like those of working-class writing, that reverse and displace practical, utilitarian propositions to ask, instead, in more abstract terms, what is the use value of the literary? Bessie Head's *A Question of Power* poses a challenge to practical definitions. What of literary texts that have global currency but aren't of "any value whatsoever to their society"?

My argument is that working-class writing's multilingual, variform practices have something important to teach us about how we produce the concept of value. Alongside Head's interrogative antibildungsroman—more on this presently—take the serial interruptions of the working-class periodical, the ephemerality of publications from nongovernmental organizations, and the strategically anonymous

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protest literature of women workers in nonunionized factories as wide-ranging but interrelated cases in point. Such examples presume a different measure for evaluating literary objects—in terms not of fixed canons or circulation time but of makeshift, "inconspicuous forms."[1] Working-class writing, understood first and foremost as a challenge to the premise of single authorship (self-preservation), as a collaborative, necessarily compromised social form, as heteroglossic interferences, and ultimately as a moving, changing formation rather than as a static institution, simultaneously gives us a different starting point for thinking theories of literary internationalism and methods of global comparativism.[2]

The comments that follow proceed from a simple, not entirely new observation: theories of world literature and debates in new formalism would be radically transformed if we considered working-class writing as a representative instance instead of a devalued subset of "the world republic of letters." In some ways this argument can be taken as a reprise of Terry Eagleton's—although neither the critique of the provincialism of world literature models nor a consideration of the international division of labor are his specific objects. Still, writing in the 1980s, drawing on a source titled—presciently, under the circumstances, we might note—*The Republic of Letters: Working-Class Writing and Local Publishing*, Eagleton ends his assessment of literary theory by calling our attention to working-class writing as a cultural and theoretical perspective for understanding how the academic subdivision of labor becomes recoded as literary history: "It is because such [cooperative publishing and associated] ventures interrogate the ruling definitions of literature that they cannot so easily be incorporated by a literary institution [i.e., the canon] quite happy to welcome *Sons and Lovers*, and even, from time to time, Robert Tressell" (216). Invoking but also supplementing Eagleton's point, we might say that working-class literature, understood in a capacious sense, as always already implicitly cross-national—not only as a genre limited by the class origins of its authors and readers or circumscribed by conventions and notations corresponding to epochal moments in organized-labor history—demands nothing less than a fundamental rethinking of what is named literature (the enduring, the canonical) and hence is distinct from cultural studies (the "trivial," the ephemeral recoded as the popular). Even Eagleton's original point, which has everything to do with the social and cultural politics of literary form, might be lost in the shuffle or relegated to the sidelines by working-class literature's fiercest proponents and detractors alike. (On the one hand, theories of new formalism are pitched in opposition to cultural studies; on the other, frameworks of culture and crisis tend to be privileged as determining contexts for working-class writing.)[3] The question of the literariness of working-class literature is a vexed one—often overlooked, hastily assimilated into Frankfurt school debates on aesthetics and politics, or dismissed outright as elitist.

What is the use value of the literary, given the overdeterminations of such ideological contests? To put the question in the abstract terms of use value—as Head does—rather than in terms of concrete uses of the literary is also to recall that the concept of value is related to questions of form and formlessness. Value in Marx's lexicon is that "contentless and simple" ("inhaltslos und einfach") thing which makes possible the idea of measurement of two different commodities (12).[4] Value making entails the abstract and imaginative thinking by which differences are equalized in the service of producing sameness across different use values. Value measurement is inextricably connected to mappings and meanings of the social. As Gayatri Chakravorty Spivak reminds us, "Marx's especial concern is the appropriation of the human capacity to produce, not

objects, nor anything tangible, but that simple contentless thing which is *not* pure form; the possibility of mediation (through coding) so that exchange and sociality can exist" ("Post-structuralism" 226). How do you represent such an abstraction aesthetically and philosophically? What theories of world literature and of comparative literature and ideologies of comparison derive from a labor theory of value in a global and unequal world?

Consider how Bessie Head parses the relation among world literature, formal innovation, and value production. In *A Question of Power*, this South African–born refugee writer, politically aligned with (if not nationally connected to) the All India Progressive Writers Association, raises and answers the question of what constitutes world literature in ways that broaden and complicate its scope.[5] Head's protagonist and alter ego, Elizabeth, wonders how the (market) value of world literature is decided by a small group of self-canonizing experts. The following one-sided conversation on literary history takes place between a Danish development studies specialist and Elizabeth, her silenced object of philanthropy, who is a new trainee for a rural Botswanan development project:

> "In our country culture has become so complex, this complexity is reflected in our literature. It takes a certain level of education to understand our novelists. The ordinary man cannot understand them . . ." . . . And she reeled off a list of authors, smiling smugly. It never occurred to her that these authors had ceased to be of any value whatsoever to their society—or was it really true that an extreme height of culture and the incomprehensible went hand in hand? (79; first ellipsis in orig.)

This questioning takes place in the register of a speech interference, where, as V. N. Vološinov tells us, lines between reported speech and authorial context are blurred (137). Whose value judgment is this? The above-noted emblematic moment resists making a monovocal, authorial statement about the isomorphic relation between literature and culture. Those familiar with Head's magnificent novel will appreciate the peculiar, paradoxical richness of the rhetorical question / statement. Indeed, the extended rhetorical conduct of the novel asks the reader to make a virtue of schizophrenia in the service of ideals of labor internationalism. Moving us back and forth between Marx and Freud, between realism and the surreal, it constantly switches registers, from ghost story to self-help talk therapy to philosophical meditation on the ontology and subjectivity of everyday work. Head's mixed-genre novel reads as a series of speech interferences. The summary disparagement of avant-garde or improvised form as elitist is not the point. Head's readers know that the working-class text they hold in their hands is hardly easy to comprehend. On the basis of what conceptions of value is it possible to ordain a subset of world literature the historicist standard to which other, recalcitrant traditions might be assimilated? Such questions reverberate across the shifting narrative layers and heteroglossia that constitute *A Question of Power* as well as the international division of labor. Head's novel, which celebrates the ordinary even as it challenges us with its formal virtuosity, undoubtedly sets out to confound specialist critics—or to educate them.[6]

Elizabeth's musings on the value coding of literary history also pose a challenge to contemporary hegemonic models of world literature. Pascale Casanova's global literary histories of "intellectual internationalism" (5, 30), for example, must categorically exclude a consideration of the complex genres and formations of working-class literature. For, according to such tabulations, where high modernism is the standard, only inutilitarian literary "forms detached from political purpose" can be considered literary (200).[7] The depoliticization of literature, then, becomes a precondition for generating works of

formal genius. By this thesis, the literature of the working-class struggle could never be recognized for its own improvisational forms of world literature. Given that the primary aim of most literary historians of world literature is to cultivate (in some cases reconstruct) an ideal of denationalized literature predicated on the currency of autonomous form, working-class writing and its multilingual, multiform literary and political practices cannot enter into their thinking. They cannot conceive of working-class writing as a mode of literary internationalism. This other genealogy must be repressed in the recent revival of (select models for) world literature and transnational modernism. For what is working-class literature if it isn't predictably realist: "autobiographical, documentary, or commemorative, rooted in the experience of family, community, locality . . ." (Davies 125)? To read a wildly innovative text like Head's not as a "modern turning leftward"[8] but as a working-class text that narrates the social (not the local) in abstract or unconventionally realist terms requires a closer look also at the paradoxical meaning of the social. Bringing the social into view may be more difficult than representing the global (or, by extension, the cultural logic of globalization—world literature) as a perspective and as cultural awareness.

The global in globalization is hardly synonymous with the social in socialized labor and socialization. Related to this statement is another: the cosmopolitan character of world literature is very different from the immanent internationalism of working-class literature. And yet *global*, *social*, and *international* have somehow become interchangeable terms in literary studies, despite their specific political histories. As Perry Anderson warns us, "Few political notions are at once so normative and so equivocal as internationalism. Today, the official discourse of the West resounds with appeals to a term that was long a trademark of the Left" (5). In his earlier texts on class, including the 1848 manifesto, Marx himself appears conflicted about the social significance of on the surface similar yet in essence incommensurable senses of internationalism (such as that of labor) versus cosmopolitanism (such as that of capital). On the one hand, we have the famous rallying cry of *The Communist Manifesto*: "The working men have no country" (Marx and Engels 58).[9] On the other hand, elsewhere in the manifesto Marx explains denationalization as a felicitous result of the freedom of trade. Loosened feudal ties and familial obligations are now replaced by the global relations of the market and capital. Nowhere in his corpus do we find mention of working-class literature, but here is Marx describing world literature as the intellectual corollary to the economic processes of his global economic conjuncture:

> The need of a constantly expanding market for its products chases the bourgeoisie over the whole surface of the globe. It must nestle everywhere, settle everywhere. The bourgeoisie has through its exploitation of the world market given a cosmopolitan character to production and consumption in every country. . . . In place of the old wants, . . . we find new wants, requiring for their satisfaction the products of distant lands and climes. . . . And as in material, so in intellectual production. The intellectual creations of individual nations become common property. National one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature. (39)

As a range of comparatist scholars have noticed, Marx observes in the manifesto (of all unlikely places) that world literature "arises" as a by-product of exploitative, even imperialist, relations.[10] By default or by design, inasmuch as such a corpus of literature has a facilitating agent, it would appear to be the bourgeoisie, not the working class. Where world literature is defined primarily as literature of global circulation, its market-driven,

cosmopolitan character is the happy accident of capital movement guided by its cultural and economic custodians.[11] This freedom of movement is possible because of an infrastructure of publishing houses and an investment in translating marketable world literature. However, a definition of world literature based on circulation and mainly elite consumption is predicated on schemes and systems of external validation—the strength of publishing houses, the approval of canonical critics, the awarding of global literary prizes—rather than on rules of genre. Such a formulation cannot account for a political concept of world literature that is collaborative in form and internationalist in its tropes, themes, and structural and structuring aspects. The totality of world literature conceived as a world republic of letters cannot be attentive to a species of writing whose aesthetic vision aims to represent the conditions of worlding in the context of uneven development.

If we consider working-class texts as a species of world literature, the conceptualization of a world republic of letters—even the calculus of literary historiography itself—might be changed. In 1983 Eagleton made his case forthrightly: "Community and cooperative publishing enterprises are associated projects, concerned not simply with a literature wedded to alternative social values, but with one which challenges and changes the existing social relations between writers, publishers, readers and other literary workers" (216). Working-class literature, whose general theory presumes that it can be understood only in terms of its interrelations, compels us to rethink the fundamental tenets of what is named literature—models of individual authors and monovocal, monolingual subjects among them. A general theory of such a literary internationalism derives not from Marx's statement on the rise of world literature in *The Communist Manifesto* but from a consideration of the fact that Marx's final texts on class remain unfinished. The uncompleted manuscripts of the "Trinity Formula" chapter as well as the fragment headed "Classes," compiled by Engels after Marx's death into the final section of *Capital, Volume 3*, begin a line of questioning that was not developed further. In these unfinished texts, we encounter Marx's attempts to think more broadly, geographically and epistemologically, than "the same in England as in France, in America as in Germany." Here emerge the outlines of a labor internationalism deriving from a dispersed (rather than a two-sided version of) class struggle and from an abstract vision of the social.[12] Even as we acknowledge the limits to Marx's nineteenth-century imagination—his early utilitarian turn toward merely the best-documented working class in history as the chief illustrative context for general theories of capital and class—these later writings open up beyond the provenance of imperial, industrial Britain. They suggest the changing shape of other modes of collectivity outside the party form and trade unionist socialism and outside bourgeois liberal traditions of democracy and equal rights. The uncompleted manuscripts stand as metaphor and reminder that class is a relationship, not a fixed, static object. In working-class writing we encounter this predicament dramatized in plot devices, figures, and forms of interruption that represent alternative traditions of internationalism, untimely narratives of the ordinary, the unglamorous everyday, the *longue durée*.

An aesthetics, politics, and ethics of working-class literature, then, cannot be gauged on the basis of a direct, unbroken line of institutions and traditions extending from the communist internationals to the World Social Forum, or from progressive writers' movements to the NGO and human rights presses of the global South to, now, the global Occupy Movement. It cannot be compartmentalized by histories of specific nations or industries. It cannot be apprehended in global English alone. Because we cannot generalize the meaning of class from any particular his-

torical moment, we must keep thinking class as a relationship again and again. Global literary prizes—one standard measure for valuing world literature—will be irrelevant for such a body of world literature that stands for the undermining of single authorship and for a critique of ideologies of comparison by which select value forms are reified.

Notes

I am grateful to Vicky Unruh, Chandan Reddy, and Stacy Klein for their insightful suggestions on earlier drafts of this essay.

1. Speaking of literature in general, Walter Benjamin, literary critic and dedicated ephemerist, once made a strong case for such a productively eccentric notion: "True literary activity cannot aspire to take place within a literary framework; this is, rather, the habitual expression of its sterility. Significant literary effectiveness can come into being only in strict alternation between action and writing; it must nurture the inconspicuous forms that fit its influence in active communities better than does the pretentious, universal gesture of the book—in leaflets, brochures, articles, and placards" (444).

2. On the difference between formations and institutions, see Williams 121.

3. "In the moment of New Criticism, literary studies elaborated an intricate and nuanced vocabulary for thinking about subtle differences. In the moment of cultural studies, on the other hand, it has offered a relatively impoverished one" (Levine 635). Peter Hitchcock's nuanced theory of working-class fiction has always been generative for comparative literature: "class culture and class politics are not synonymous despite their intimate interrelationship; therefore, a theory of working-class fiction must account for those moments when culture and crisis do not coincide" (20).

4. The translation is by Gayatri Chakravorty Spivak, who notes that the rendering of the phrase in the common Penguin edition as "very simple and slight in content" significantly alters its meaning (*Outside* 12).

5. Stateless when she wrote *A Question of Power*, Head was not a citizen of any nation until 1979, when she received Botswanan citizenship. In the closing scene of *A Question of Power*, as Head stages it, Elizabeth reaches for a book by the Indian writer Premchand, one of the founding members, along with Sajjad Zaheer and Mulk Raj Anand, of the Marxist-oriented AIPWA. Head's narrator cites a quotation from the book's introduction that corresponds to key dicta of the AIPWA manifesto (206).

6. Head's aesthetic philosophy of celebrating the ordinary might be read as supplementing Njabulo Ndebele's transformative vision for apartheid-era South African protest literature.

7. There seems to me an insurmountable disconnect between the "world literary space" conceived of by Casanova (ch. 3 [82–125]) and that theorized by working-class writers of various formations across the international division of labor. While Casanova proposes to explain how the political economy of the world republic of letters is inequitable, I remain puzzled by the fait accompli historicisms she takes for granted, especially in regard to mappings and meanings of "literary destitution" (181–88). For example, she writes, "Joyce observed that the national and nationalist writer had difficulty escaping the 'deliberate self-deception'—another name for realism—that he ascribed to the people. And still today, in fact, one observes a genuine hegemony of realism in all its forms and denominations—neonaturalist, picturesque, proletarian, socialist, and so on—in the most impoverished (which is to say the most politicized) literary spaces . . ." (196–97). And, again, see the quotation that composes an epigraph to this article (200).

8. I'm indebted to Michael Denning for a variation of this phrase. In his discussion of debates in United States proletarian literature, he writes of the history of radical modernist magazines and alludes to those "moderns who were turning leftward" (211).

9. David Harvey warns against the ways in which this rhetoric might be taken up in the service of a rootless internationalism now dubbed cosmopolitanism. He revisits this line in the manifesto in his compelling call to study the interrelation between geographic knowledge and the so-called revival of cosmopolitanism: "The workers of the world (whom Marx and Engels erroneously thought of as ideal cosmopolitan subjects because they 'had no country') can still seek to unite and overthrow global bourgeois power, with its distinctive form of cosmopolitanism, though this time they too must be far more mindful of uneven geographical developments (the dialectic between socialist internationalism and geography has never functioned freely, if it has functioned at all)" (304).

10. See, e.g., Damrosch; Moretti; Browne. Natalie Melas assesses the relation between these theorists' visions of world literature and her own genealogy for comparative literature. Her intervention, a postcolonial critique via Edward Said, is a nuanced defense of theories and methods that none of us can dispense with.

11. I would draw a distinction here between Damrosch's approach to world literature and Casanova's. Casanova calls our attention to the fact that the political economy of world literature does not correspond to the hierarchies of global political power—in other words, the United States is not, despite its economic position, the leader in the world republic of letters. Casanova's theoretical frame, however, devolves into a selective history of Paris as the center of the global publishing industry.

There is more variability in the canon of world literature proposed by Damrosch, who turns to Goethe and his world-historical moment as a frame of reference rather than as a touchstone for validating a specific European model. Damrosch would define world literature, first and foremost, as "a mode of circulation and of reading" (5). My approach, foregrounding working-class literature as world literature, differs in that it follows in the tracks of the discursive reach of world literature opened up by Marx in his later texts on classes.

12. The argument telegraphed here is developed in detail in my book *All That Is Present and Moving.*

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theories and methodologies

Of Work and Leisure: Digital World's Fairs and the Active Fairgoer

CRISTINA DELLA COLETTA

SINCE THE PUBLICATION OF *SIMULACRES ET SIMULATION* (1981), JEAN BAUDRILLARD'S ANALYSES OF TECHNOLOGICALLY ADVANCED SOCIETIES as existing in a state of hyperreality—a condition marked by the alleged inability of our collective consciousness to differentiate reality from the simulation of reality—have inspired both caustic criticism and zealous support. One of Baudrillard's most famous dicta, the assertion that shopping malls, theme parks, and video games have produced "sublimations" of a real without origin or density, suspended in a condition of "hallucinatory resemblance" to itself, generated apocalyptic conclusions: we, postmodern denizens of the hyperreal, have become inept at experiencing and interpreting the world, which has been emptied of meaning (*Simulations* 23). In *Travels in Hyperreality*, Umberto Eco mirrored Baudrillard's posture but avoided the caustic pessimism Baudrillard displayed when, for example, he argued that the replicas of settings in the United States at Disneyland are more real than their real-world counterparts, with the consequence that America has become "more and more like Disneyland" (Best and Kellner, *Postmodern Theory* 119).[1] In Europe as well as the United States, we were told that we lived in a world doomed to inertia and entropy, where all distinct hermeneutical systems and stable theories of knowledge had dissolved into a vaporous vacuum without substance and depth.

This essay proposes a Gadamerian encounter between Baudrillard's theories of simulation and hyperreality and the argument of the political scientist Arthur Kroker that a specific kind of intellectual work can point today's technoculture in a more human direction: one that reflects on rather than succumbs to the "increasing complexity of technological life" and matches technology's "speed with slow, yet deeply rooted, thought, its distractions with the spotlight of theoretical analysis, its determinism with creative choices" ("What to Make"). The following analysis of old technologies (those of the universal expositions, especially the 1911 exposition, in Turin, Italy) suggest that Baudrillard's theories can be applied to practices

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that predate the so-called postmodern condition and yet do not necessarily reach the outcomes that Baudrillard described. The ensuing brief discussion of an ongoing project, the digital reconstruction of the 1911 exposition, in Turin (*Turin 1911: The World's Fair in Italy*), suggests that aphasia, entropy, and consumers' passivity may not be the inevitable traits of our era after all. But instead of fully embracing Marshall McLuhan's technological humanism, which holds that by sustaining creativity technology is a source of freedom (75), I advocate the kind of "technological realism" that Harold Innis envisioned and Kroker revisited more recently (Kroker, *Technology* 99). Innis understood that technology "always contained paradoxical tendencies to freedom and domination simultaneously" (Kroker, *Technology* 16). The invitation to reflect on both the domination and the emancipation potential of technology is one of the goals of this essay.

The historical world's fairs, those grand spectacles of the age of nations and empires that Walter Benjamin branded "phantasmagoria[s] . . . that people enter to be amused" (153), were already embedded in the (allegedly postmodern) simulation processes in which natural spaces and all their referents are "gradually replaced with technology and self-referential signs" (Best and Kellner, *Postmodern Turn* 101). Nineteenth- and early-twentieth-century universal exhibitions, just like today's amusement parks, thrived on "a blurring of distinctions between the real and the unreal" (Best and Kellner, *Postmodern Theory* 119), thus evoking Baudrillard's simulacra: ephemeral spaces and realities by proxy where the simulation models ended up becoming more real than the real itself. Introducing one of the last universal expositions in Europe before World War I, Carlo Moriondo furnished a persuasive description of this proto-hyperreal realm. The exhibition took place in the historical park of the Valentino, in downtown Turin. The year was 1911:

> [G]li architetti . . . crearono sull'una e sull'altra riva del Po una città fantastica, uscita non si sa se da un sogno o da un delirio, di un biancore abbagliante, con scalinate, frontoni, cupole, colonnati sovraccarichi di fregi, con capitelli ridondanti quali mai si erano visti, fontane, cascate e *tapis roulants*, fastigi, portici, statue (tutte in puro gesso) di Vittorie con veli svolazzanti, aquile ad ali aperte, angeli che suonano trombe, . . . titani che lottano, . . . esseri giganteschi come Ercoli od Atlanti di entrambi i sessi, che rappresentavano a piacimento, gli uni la Forza, la Fatica Umana, il Popolo Lavoratore; le altre, poco meno muscolate, l'Elettricità, la Prosperità, la Civiltà che avanza. . . . Qui lungo le rive del Po, ai piedi della collina, . . . ogni trovata architettonica fu portata al limite estremo, come a dire che l'esposizione doveva significare un *non plus ultra*, come se quella fosse l'occasione ultima per un certo tipo di spettacolo a grandissima scena. (2)
>
> [T]he architects . . . created a fantastic city on both banks of the Po River, a city emerging perhaps from a dream or hallucination, a city of dazzling whiteness, with staircases, pediments, steeples, and colonnades overburdened with friezes, with superfluous capitals as no one had ever seen before, with fountains, waterfalls and *tapis roulants* [moving walkways], fastigiums, porticos, statues (all made of pure plaster) of Victories with rustling veils, eagles with outstretched wings, angels playing trumpets, . . . Titans engaging in struggles, . . . gigantic beings like Hercules or Atlas, of both genders, the former representing, according to one's liking, Strength, Human Labor, or the Working Classes; the latter, which were a little less muscular, Electricity, Prosperity, or Advancing Civilization. . . . Here along the Po's banks, at the bottom of the hill . . . every architectural idea was brought to its extreme consequences, as if to say that the exposition had to signify a ne plus ultra, as if that were the last chance for a certain type of grandly choreographed spectacle. (my trans., here and throughout)

World's fairs celebrated the industrial fervor of the West, with its robust and explosive

production of "goods, science and technology, national boundaries, and capital" (Best and Kellner, *Postmodern Theory* 120–21). The official rhetoric of the expositions was muscular and energetic, reeling in bountiful catches of technology and science. By 1911, however, this expansive hubris was ushering the sobering sense that an era was ending. The two apparently contradictory stances were not easily separated: melancholia colored imperial desires, and optimism was nuanced with fatigue.

As Moriondo's description points out, world's fairs telescoped space and time into a spectacular and all-encompassing present, a fabulous chronotope where all possible places and periods were at the eager fairgoer's disposal. The 1906 exposition, in Milan, for example, featured a "viaggio all'estremo Nord" ("journey to the farthest north"), a grandiose pavilion that displayed stunning reproductions of the arctic regions, with their "rocce glaciali e . . . grandi orsi bianchi" ("icebergs and . . . great white bears" [*Esposizione internazionale* 5]). Similarly, a Piker, as the visitor to the 1904 Louisiana Purchase Exposition was called, could reach the North Pole in twenty minutes after boarding an Atlantic liner, two hundred feet long by fifty feet wide and endowed with "every appointment of the modern seagoing vessel." Gangplanks connected the ship with a large stage and carried the Piker into the "main illusion," the trip to the pole, which included "the grinding of the vessel through ice fields and bergs, an electrical effect giving a startling illustration of the Northern aurora, and the final discovery of the Pole" (Francis 600).

For those who wished to experience the simulation of less adventurous and more elegant travel, the architect Giordano's panoramic railway in 1911 Turin afforded the "intera e perfettissima illusione" ("complete and most perfect illusion") of leisurely, strictly first-class travel, starting in a building that reproduced a train station, with its waiting rooms, ticket counter, and railway platforms, and continuing with a journey to Naples from May to August and another to Switzerland from September on. Giordano explained, "[P]er mezzo di congegni meccanici, si otterranno le sensazioni tutte dell'accidentalità del terreno, le scosse, le oscillazioni, ecc.; sistemi di luce elettrica faranno passare lo spettatore dal giorno alla notte, ed infine non sarà trascurato nessun particolare onde ottenere la più perfetta illusione del vero" (Pavoni and Selvafolta 19; "mechanical devices will provide all the sensations of the roughness of the terrain, the jolting, the swaying, etc.; systems of electric lights will allow the spectator to go from day to nighttime. In sum, not a single detail will be overlooked in order to obtain the most perfect illusion of truth"). A sophisticated system of rollers, levers, and pulleys operated the canvases that reproduced the various sets that the passengers saw sliding past their windows, including "il paesaggio incantato del golfo di Napoli, l'immensa città tutta bianca di sole, l'azzurra e iridescente marina, il Vesuvio brullo e tormentato alle falde, fiammeggiante e fumoso in vetta" (Antonini 50; "the enchanted landscape of the Gulf of Naples, the immense city all white in the sun, the azure and iridescent marina, Vesuvius with its barren and tormented foot and its top aflame and full of smoke").

In the illusory world of universal expositions, time was conquered and domesticated as easily as space. In 1911 Turin, fairgoers could enter the Middle Ages by crossing a drawbridge to a medieval district that the architect Alfredo D'Andrade had built in the park of Valentino Castle for the 1884 exposition. Peopled by men and women in medieval costume, the medieval district featured villagers, artisans, and shopkeepers:

> Due farmacisti, dietro il loro banco popolato di svariate boccette, vendono i licori di lunga vita. . . . In altra bottega sta dinanzi al suo telaio una brava tessitrice. Gli operai dell'Issel di Genova e del Farina di Faenza, vestiti in tela greggia, fanno i boccali in terra

> cotta mediante un tornio primitivo che fan girare col piede mentre altri operai dipingono i vasi con figure rozze, e una bionda e robusta borghigiana provvede alla vendita. . . .
>
> Il corteo [dei visitatori dell'esposizione] passa. È il mondo moderno che entra nel medioevo. È il secolo XIX che fa un ricorso fantastico nel XV. ("Al villaggio" 59)

> Two pharmacists, behind their counter full of assorted little bottles, sell the elixirs of life. . . . In another shop a skilled weaver sits in front of her loom. Workers of the Issel factory of Genoa and the Farina factory of Faenza, dressed in rough cloth, make terracotta pitchers with a primitive wheel that they turn with their feet. At the same time, other workers paint vases with rough figures, and a blonde, heavy-set female villager takes care of the sales. . . .
>
> The procession [of the exposition's visitors] passes by. This is the modern world that enters the Middle Ages. This is the nineteenth century that fantastically returns to the fifteenth.

Collapsing the boundaries of space and time into the all-inclusive now of the world's fairs did not mean denying the optimistic trajectory of Western technological advancement and civilization's progress. The use of terms such as "coarse," "primitive," and "rough" in referring to the Middle Ages creates a clear hierarchy of value, while the linear path to the progressive betterment of humankind through work is reflected in the implication that the artisans of the past evolved into the skilled workers of two of the major factories of the industrialized north of Italy, Issel and Farina. The world's fairs' master narrative exported "the homogeneous unity and collective well-being irradiating from the Occident" (Baudrillard, *Forget* 63).

At the same time that the technologies of world's fairs promoted the ideology of work and the trajectory of progress, they also obfuscated distinctions, introducing, without fully embracing, the dissolution of meaning that, according to Baudrillard, marked the age of the hyperreal. If meaning "requires depth, a hidden dimension, an unseen substratum and a stable foundation," world's fairs were universes of surface and transparency (consider the Crystal Palace), floating landscapes without roots, movable, disposable, and impermanent (Best and Kellner, *Postmodern Theory* 127). In this space without depth that eluded the dialectic of meaning, different experiential realms coexisted without undergoing systematic analysis. Work and leisure, for example, did not remain autonomous and separate areas of human engagement but curiously mirrored each other in the enchanted and sublimated realm of the universal exhibitions:

> Eccovi immense . . . stazioni ferroviarie senza fumo e senza disordine, dove le rotaie corrono e si smorzano fra i tappeti; eccovi biblioteche senza polvere; eccovi officine dove l'operaio lavora con gli abiti della festa . . . ; ecco, insomma, tutta quanta la vita civile depurata, fatta più semplice e più ricca insieme, ecco il lavoro umano isolato e svincolato dalle asprezze e dalle volgarità della lotta economica. (Arcari 432)

> Here you have immense . . . train stations without smoke and without confusion, with their rails running and smoothing themselves out among the carpets; libraries without dust; workshops where the worker works in his Sunday best. . . . Here, in sum, you have all of social life purified and made simpler and richer at the same time. Here is human labor isolated and liberated from the harshness and vulgarity of the economic struggle.

In organized tours of the machinery hall, leisure time became time purchased and synchronized around the display of labor, and the technology of entertainment mirrored and reproduced the technology of work. Utopias of readability, fairs empowered their visitors to enjoy the productivist spectacle while providing them with the self-satisfying illusion of strolling freely from one pavilion to the next. In fact, the fairgo-

ers' itineraries were predetermined. In 1881 Milan, for example, organizers arranged the machinery hall's exhibits "secondo l'ordine naturale—cominciando dalle materie prime, procedendo alle trasformazioni che queste subiscono per opera dell'uomo, passando per gli strumenti e le macchine mercé cui tale trasformazione si compie e salendo gradatamente" ("In che cosa"; "according to the natural order—starting from raw materials, proceeding to the transformations that these materials undergo through the action of man, going by the tools and the machines that make these transformations possible, and gradually progressing upward"). One of the most visited spaces at the 1898 exposition, in Turin, was the gigantic Gallery of Labor. Designed like a tunnel, the curved supporting beams of which impressed the sense of spatial advancement toward a brightly lit exit point, the gallery treated fairgoers with a visual narrative of the progressive achievements of human labor (see illustration at right).[2]

Aggressively constructing the modern "society of the spectacle," expositions circulated cultural messages that were mutually reflective, endlessly reproducible, and easily accepted. As Guy Debord points out, "The fundamentally tautological character of the spectacle flows from the simple fact that its means are simultaneously its ends" (13). In letters, diaries, and narratives, fairgoers emphasized the *meraviglia* ("wonder") that this spectacle inspired. The poet Guido Gozzano wrote that fairgoers in 1911 Turin entered the fair "con lo scopo precipuo di *meravigliarsi*" ("with the specific aim to experience *wonder*"), and he compared them with children who craved enjoying "con meraviglia delle cose nuove" (195; "new things with a sense of wonder"). By replacing critical thinking, wonder allows us to gloss over epistemological tensions, ideological contradictions, and conceptual dissonances. The fairs' layouts, with their set directions, *tapis roulants*, glass buildings, and picture-taking vantage points, ordered heterogeneity into a geometrical formula and turned intellectual curiosity into passive marveling. Their fixed itineraries were triumphal narratives of progress and tributes to the powers in charge of that progress.

In a world where intimations of realistic accuracy flaunted spectacular artifices, multiple messages and contrasting representational codes coexisted. Not only did work become enmeshed with leisure, but also nationalism married cosmopolitanism, the gospel of world peace included statements of military power and imperial aggression, and the display of regional and ethnic individualities cohabited with globalizing drives. The world's fairs' founding ideas were simultaneously normative and integrative, parochial and universal, unifying and Manichaean. This ideological omnivorousness made world's fairs formidable consensus-building machines, operating on efficient technologies of social stabilization and cultural homogenization. In this sense, while singing the swan's song of the age of Western expansion and progress, the 1911



The Gallery of Labor at the 1898 world's fair, in Turin, Italy. Reproduced by permission of the Biblioteca di Storia e Cultura del Piemonte, Turin.

Turin exposition also teetered at the brink of Baudrillard's hermeneutic implosions. By choreographing mise-en-scènes that subordinated the real to the hyperreal, this celebration of nations and empires ushered in the dissolution of the very gospel of human advancement on which it was founded. Where meanings implode into pure effect, one exists in "a sort of nebulous state leading not at all to a surfeit of innovation" (Baudrillard, *In the Shadow* 100) but to the unreflective acceptance of conflicting messages, unresolved dichotomies, and illogical pairings.

Engaging in the work—painstaking, detailed, and time-consuming—of creating a digital project devoted to universal expositions means refuting Baudrillard's belief that entropy is the inevitable end point of all processes of signification in a world reproduced by technological means. Instead of seeing a digital world's fair as a simulacrum doubly removed from reality (a copy of a copy), one could argue, with Kroker, that it enables us to counter passive subjection to technoculture by engaging in Gadamerian "encounters," which point our culture in a more human direction by allowing us to develop a new "technological imagination."[3] For Kroker the work of the intellectual in technological society is to "transform human subjectivity . . . into something critical, creative, and engaged"—in other words (and here Kroker hints at the "technological humanism" of McLuhan), "to make of thought a way of becoming truly human once again" ("What to Make").

The team involved in the ongoing creation of *Turin 1911: The World's Fair in Italy* believes that the project can facilitate constructive encounters between old world's fair technologies and new digital technologies in ways that replace the implosion of meaning with its creation. Consisting of tools that allow users to investigate exposition artifacts and a real-time simulation model of pavilions and sectors of the fairgrounds (currently under construction), *Turin 1911* will invite analysis of the ideological underpinnings of the fair's technologies of representation and inspire users to evaluate their own use of digital technology.

While the patient work of collecting and digitizing artifacts serves preservation, it also has hermeneutical depth and analytic rigor. Understanding the technologies that built and controlled the world's fairs and created the fairs' extraordinary illusion of realism calls for engagement with them rather than passive consumption. The encounter with earlier media triggers critical reflection on present-day digital technologies. At the same time, unlike conventional computer animation, which creates the illusion of movement along a fixed path, the real-time visual simulation technology used in the *Turin 1911* project will allow users to move freely while exploring the pavilions and grounds.

I give two examples. The Padiglione della Città di Torino, one of the most ornate buildings in the fair, was erected to celebrate Turin's leadership in Italian unification (the exposition celebrated the fiftieth anniversary of unification) with a display of Risorgimento documents, artifacts, and memorabilia gathered "da ogni parte del paese" ("1861" 1; "from all parts of the country") and furnishing a picture of not a mere aggregation of provinces but a living organism, "dal Monviso all'Etna, dalle Alpi all'Adriatico" ("Turin"; "from Monviso to Mount Etna and from the Alps to the Adriatic"). The pavilion's visitors were presented with a picture that was inclusive ("all corners"), deterministically progressive (from past to present, in successive halls), and cohesive (from disunity to unity). Users of *Turin 1911*, by contrast, will access the materials by different navigational paths that open interpretative routes beyond the original master narrative. They will be able to investigate how the idea of Italy reflected in this pavilion was Turin-centered and exclusive rather than inclusive of the rest of the country. They will be offered the tools

to reflect on how the pavilion de facto rewrote the history of unification in a self-serving manner and against the other narrative being written in Rome around the same time.

The project will also display the itinerary that the official exposition guide recommended for this section of the fair, pointing out its ideological implications. The locations of the European pavilions and the fixed itinerary from one pavilion to the next did not draft neutral domains but charged them with political meaning and ideological intention. The size and centrality of the French pavilion and the decentered placement of the pavilion of Hungary suggest that Italy's plan to veer away from the Triple Alliance and toward the Triple Entente might have been in the making several years before the shift actually occurred. The virtual walking tours will allow today's "fairgoers" to understand the logic of the master plan embedded in the fair's topography. They will also have control of their exploration of the fairgrounds, acting on the set itineraries and creating what Eco would term "opere aperte" (*Definizione* 163–70; "open works")—virtual itineraries that can be modified, transformed, interrupted, restarted, and completed at will.

The combination of markup technologies and three-dimensional, real-time modeling stimulates both participation and critical analysis. Users can immerse themselves in a digital world of photorealistic and scientific precision, while remaining conscious of the fact that this is a reality in the second degree, a reconstruction of a reconstruction: today's rendition of the idea of Italy presented in Turin in 1911. But being at a double remove from the real need not transform us into docile dwellers in yet another copy of the universal exhibitions' pleasure palaces—passive spectators of a "simulacrum of something that never existed" (Baudrillard, *Simulations* 147). On the contrary, *Turin 1911* uses multimedia technology to both represent a world and encourage users to study the different methods, current and historical, of doing so. The project intends to create integrated virtual worlds where wonder and critical interpretation—leisure and intellectual work—are not mutually exclusive or paired in bad faith but involve and estrange each other in order to create new knowledge.

While the historical fairgoers were expected to dwell in pure wonder, today's virtual fairgoers are invited to analyze as well as experience it. Wonder and reflection coexist in stable counterpoint, reflection turning wonder inside out and inducing the spectator to be both participant in and judge of these expositions at the second degree. Universal exhibitions were persuasive consensus-building machines. However, highlighting the users' obligation to ask questions of and take part in the interpretation of all human-made worlds may revise Benjamin's dismissal of world's fairs and lead to applications of new technology that improve the understanding of past events: this is technology performing a human hermeneutical function.

Notes

1. In the reign of hyperreality, boundaries such as those between simulation models (e.g., television shows) and actual institutions (politics, religion) implode, and "the reality of simulation becomes the criterion of the real itself" (Best and Kellner, *Postmodern Theory* 120).

2. Turin was thus mimicking Le Play's History of Labor (introduced in the 1867 Paris exposition), consisting of national shows depicting the phases through which each nation had passed before reaching its present state of civilization. As Linda Aimone reminds us, the rhetoric of political, economic, and military might ultimately found its most convincing representation in the "misura dello sviluppo industriale concretamente realizzato" (156; "amount of industrial development concretely realized").

3. Hans-Georg Gadamer spoke of the hermeneutical event as an encounter made of questions and answers between two or more interlocutors: "When one enters into dialogue with another person and then is carried along further by the dialogue, it is no longer the will of the individual person . . . that is determinative. Rather, the law

of the subject matter is at issue in the dialogue and elicits statements and counterstatements and in the end plays them into each other" (66).

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theories and methodologies

Obscenity and Work in Early-Eighteenth-Century British Fictions

LAURA J. ROSENTHAL

GEORGE LILLO'S PLAY *THE LONDON MERCHANT* (1731), ONE OF THE MOST POPULAR TRAGEDIES OF THE EIGHTEENTH CENTURY, MAKES THE case for the respectability of men who have accumulated wealth through work. Lillo takes every opportunity to display the honor of a London merchant named Thorowgood. In the opening scene, the merchant describes how he persuaded his international colleagues to withhold a loan from Spain, leaving that country unable to attack the English fleet. Thorowgood's action, from which the merchant makes no profit, is unrelated to the plot and serves only to establish his character and patriotism. In another demonstration of his honorable nature, Thorowgood insists that his daughter should marry the man she loves without regard to his fortune or status.

The play's tragedy belongs to Thorowgood's apprentice, George Barnwell. Seduced by a prostitute who demands more and more money, George is spurred on to increasingly nefarious actions. The moral is obvious: stay away from prostitutes and from unknown women in general, who might turn out to be prostitutes. Looking more deeply, astute readers have noticed that Thorowgood and the prostitute, Millwood, are both "London merchants" (Freeman 549–52). Each of these entrepreneurs competes for the opportunity to exploit George's labor (Cole; Morrissey). There is, though, an interesting difference between them. Millwood talks frequently about money, attracts George's sympathy by claiming to lack money, and persuades George to steal money and to kill his uncle to get even more money. In return for this money, she offers sexual pleasure and (deceptive) emotional comfort. While the play dramatizes the illicit exchanges between George and Millwood, however, it never shows the respectable merchant engaged in profitable business. Instead, we see his profitless patriotic gesture in the play's opening, his refusal to profit from his daughter's marriage, and his virtue and kindness; and we hear his moral advice. What we don't see in this play, which explicitly advocates for the respectability of merchants, is mercantile activity. It is the work of the merchant, not of the prostitute, that the play renders

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"obscene"—etymologically, "not fit to be seen on-stage" (McKay 80). Thus, the play compares sex work not with legitimate work but instead with some other practice that cannot even be shown. If we are used to thinking about sex work as obscene, hidden, or euphemized, at this critical moment in the emergence of a commercial market society and consumer culture, prostitution becomes one of the most visible forms of work, while a presumably more respectable kind remains veiled.

The London Merchant's treatment of sex work was not an anomaly in early-eighteenth-century literature. As Clifford Siskin has argued, by the end of the eighteenth century work has become a defining feature of masculine identity (Batchelor 5). In the early eighteenth century, however, work is often represented through its displacement by sex work (Rosenthal, *Infamous Commerce* 17–41). Although the change that Siskin documents is in progress during the early eighteenth century, at the time writers seem to avoid representing remunerated work—even, perhaps especially, in narratives devoted to combating prejudice against those (like Thorowgood) who derive their identity from it. Throughout the period's writing, then, sex work displaces legitimate work, leaving it curiously veiled.[1]

Admittedly, theater can reveal only so much of the lives of the characters in brief moments of performance. Yet fiction in the early eighteenth century similarly limits its depictions of work. What I am pointing to is not just an absence of narratives about work but also the intriguing way in which theater and fiction seem to call attention to this absence. A small but important group of laboring-class poets in this period wrote movingly and perceptively about work (Landry; Christmas), but their expressions and observations did not make their way into the early novel. John Locke analyzed work in considerable detail, and while his ideas often seem to underlie fictional plots, work in these plots can appear to be taking place somewhere else or at some other time. The work of women has struck critics as notably absent in the eighteenth-century novel.[2] Jennie Batchelor, however, has recently argued that women's work in the novel has been less visible than men's to critics because of our narrow, patriarchal definition of work, which tends to rely on divisions between public and private. Batchelor suggests that if we look more carefully, we can find narrative representations of women whose personal identities are shaped by work.

While Batchelor is right that we may have overlooked the importance of work in the formation of female identity in early-eighteenth-century fiction, there is nevertheless something disturbing about women's work, which becomes vulnerable to displacement onto prostitution. The period's most prominent novel about a woman with a job is Samuel Richardson's *Pamela*. A servant in the B—— household, however, she remains dependent on the whims of her mistress or master. In one famous scene, the heroine attempts to escape her amorous master by changing into laboring-class clothing. When Mr. B—— sees her in this dress, however, any association of her garments with labor dissolves into eroticism: Mr. B—— pretends that he doesn't recognize Pamela and takes the opportunity to flirt shamelessly and with impunity. Only once does the novel seriously pursue the possibility of Pamela's working. Richardson renders this scene comically melodramatic: inspired by a bishop who, Pamela heard, placed his hands over a candle flame to prepare to be burned at the stake for his religious convictions, Pamela bravely attempts to scour a plate when the kitchen help is not looking (Rosenthal, "Pamela's Work"). Both this scene and Pamela's laboring disguise remind us that work must be taking place somewhere. And yet Richardson brings the narrative to the brink of labor, then veers back into sex. Not only does sex work seem to be the most viable option for Pamela; it is treated openly as

a form of compensated employment when Mr. B—— draws up a contract for Pamela to sign.[3] There is no parallel contract scene in which the characters discuss Pamela's household obligations and her compensation for serving the family. Thus, in spite of the enhanced possibilities in fiction for the exploration of daily life and personal identity, work appears to introduce representational vexations here as well as in Lillo's play.

There is something visible about the invisibility of work in Richardson's novel. Early-eighteenth-century novels often tell stories of characters running out of money, losing their homes, or being cast upon the wide world, but those characters do not end up finding work to solve these problems. Authors in this period, like Henry Fielding in *Tom Jones*, bring even their male protagonists right up to the possibility of remunerated labor and then turn away from it. At loose ends after losing his place in Paradise Hall, Tom sets off to become a soldier but instead ends up in London, earning his living as Lady Bellaston's boy toy. Fielding's sister Sarah creates a more consistently virtuous young man in David Simple. *The Adventures of David Simple* follows David's increasingly desperate circumstances as he attempts to support his wife and children in the face of a series of disasters. While David industriously husbands his few remaining resources—even working with his wife in their garden—he seeks patronage rather than remunerated work, enduring a long-running, humiliating relationship with an obnoxious family to keep his household afloat.

Bernard Mandeville's scandalous poem and commentary *The Fable of the Bees* recognizes the obscenity of work—its avoidance as a literary topic—in this period. Whatever Mandeville's ethical point is in this enigmatic text claiming the economic benefits of vice, his stylistic strategy was to shock. Mandeville exposes work with the same tone of scandalous revelation—of bringing to light the secret that no one wants to discuss—that he uses to expose (and praise as beneficial) whoring, thieving, and gaming:

> Vast Numbers throng'd the fruitful Hive;
> Yet those vast Numbers made 'em thrive;
> Millions endeavouring to supply
> Each other's Lust and Vanity;
> While other Millions were employ'd,
> To see their Handy-works destroy'd;
> They furnish'd half the Universe;
> Yet had more Work than Labourers.
> Some with vast Stocks, and little Pains,
> Jump'd into Business of great Gains;
> And some were damn'd to Sythes and Spades,
> And all those hard laborious Trades;
> Where willing Wretches daily sweat,
> And wear out Strength and Limbs to eat.
> (18–19)

Mandeville proposes that prosperity depends on employment—on the work of the invisible millions who support the pleasures identified as vices. He suggests this in the same scandalous spirit in which he reveals the economic benefits of indulgent pleasures. Further, he proposes that only happenstance divides the wealthy indulgers from those "damn'd" to physical labor. We could summarize Mandeville's point as follows: those who complain about the vices of consumer society neglect to recognize that those vices provide jobs. The entire discourse of vice in commercial modernity, according to Mandeville, could be characterized as a refusal to confront the significance (or insufficient availability) of work.

Perhaps no other novelist from the early eighteenth century wrote as profoundly about people fallen through the networks of social support as Daniel Defoe.[4] Defoe's novels, like Mandeville's writing, engage the economic; unlike Mandeville, however, Defoe tends to represent work in mostly oblique ways. If later domestic novels render work less visible by separating social spheres, Defoe places the problem of making a living in a newly mobile, newly commercial world at the center of exploration. Defoe's three most admired

novels—*Moll Flanders*, *Robinson Crusoe*, and *Roxana: The Fortunate Mistress*—tell stories of economic survival.[5] This thread in Defoe has long been explored; what has been considered less commonly is the way these novels negotiate the problem of work in related, gendered ways. *Robinson Crusoe* is consumed by and evasive of the importance of work in human lives. As Karl Marx observed long ago, much of this novel is taken up by Robinson's experience of work: he grows barley, tames goats, and makes an earthenware pot (382–84). Yet Robinson labors outside any network of exchange; his objects don't become commodities, and his labor remains unalienated. Robinson's work is a source of profound satisfaction and even pleasure: "No Joy at a Thing of so mean a Nature was ever equal to mine, when I found I had made an Earthen Pot." This joy is undermined by the creative limits of his situation, for he has no way of making his pots other than "as the children make dirt-pies, or as a woman would make pies, that never learn'd to raise paste." A man, by implication, should produce a pot that is not just practical but also beautiful, with a shape more graceful than the "very indifferent" one he produces (149). Robinson's joy, as well as his aesthetic dissatisfaction, in spite of the complete absence of any other evaluating eyes, conceptually raises his arduous labor to work as personal fulfillment. After leaving this island and in *Further Adventures*, Robinson never rediscovers the same level of absorption in creativity. While much critical attention has been given to the novel's entanglement in British imperialism, these scenes of laborious creativity remain among the most compelling in the narrative, as Defoe follows Robinson's self-expression through nonstop work. These fascinating scenes, though, are a kind of evasion—a fantasy of completely unalienated labor, of use value without exchange value.

If the narrative of *Robinson Crusoe* follows one man's adding his labor to nature, to use the language of Locke, Defoe's last novel, *Roxana: The Fortunate Mistress*, presents the other extreme. The novel's heroine, Roxana, is left in London with a houseful of children and no income after her husband disappears. Defoe places Roxana at the center of a commercial market society but gives her no means to benefit from its abundance. Robinson makes everything; Roxana makes nothing, stranded on an island of poverty in the middle of a world of goods. But despite the vast differences between these narratives, they share an impulse to turn away from legitimate paid work. The possibility of seeking some kind of remunerated labor does not cross the heroine's mind.[6] Instead, Roxana abandons her children to unsuspecting relatives and begins to sell off her possessions. On the brink of starvation, she accepts her landlord's offer to become his mistress, beginning a long career of earning money through relationships with men. When Robinson works on his pots to make his surroundings more accommodating and pleasing, no money changes hands, but in *Roxana* the money becomes fully visible and the exchanged object harder to see. Roxana is a character driven from acquisition to acquisition, well beyond her own need and even beyond her own comprehension. She insists, however, that she never whored "for the sake of the Vice" (202). Unlike Robinson, who luxuriates in and obsesses over the continual improvement of his earthenware pots, Roxana goes about her work unmotivated by personal satisfaction. If *Robinson Crusoe* idealizes labor outside circulation, *Roxana* captures the predicament of alienated labor caught up in circulation beyond the subject's control. In *Roxana*, then, much consideration is given to circulation and exchange, and in *Robinson Crusoe*, the author describes manual creation and creativity in loving detail. The key combination of work and remuneration is notably absent from both novels. Taken together, *Robinson Crusoe* and *Roxana* repeat the dynamic in *The London Merchant*: male remunerated labor remains invisible, displaced by female sex work.

The schematic of work described here reveals the importance of alternatives, which we can glimpse in *Moll Flanders*. Moll is often characterized in criticism as a prostitute, but in fact she earns money from sex only once and doesn't like it. Moll steals, lies, and swindles, but she insists that her sexual relationships take place in the framework of marriage—albeit merely promised, bigamous, illegitimate, or (accidentally) incestuous. Her story, however, is framed by work: as a child, she aspires to work; as an older woman, she manages to find fulfillment through work. Like later domestic novels, Moll's narrative ends in a happy marriage. But her more profound satisfaction comes from earning a respectable living through legitimate work.

Moll's original expression of desire is for work: as a child, she dreads the prospect of going into service and begs her nurse (the woman who takes her in as an orphan) that "if she wou'd keep me, I wou'd Work for her, and I would Work very hard. I talk'd to her almost every Day of Working hard; And in short, I did nothing but Work and Cry all Day" (12). Moll's idealized life plan emerges when she sees a well-dressed woman she takes to be a working gentlewoman who has achieved independence, personal satisfaction, respectability, and a comfortable life through her efforts. Service holds less appeal, presumably because it offers none of these things. Critics rightly describe *Moll Flanders* as a novel about survival (mostly in the context of justifying Moll's illicit behavior), but more is at stake for the heroine than bare subsistence, which service would have enabled. Moll desperately rejects this possibility and dreams of work that produces satisfaction and independence. Even in her darkest moments in Newgate Prison, she does not regret having missed the opportunity to go into service. (Robinson, by contrast, often regrets having disobeyed his father by refusing his desire to keep him safely at home.) While Moll sees this well-dressed and satisfied gentlewoman as someone who has achieved independence through her work, the reader learns that what Moll takes to be a career in ornamental design in fact disguises prostitution. The other characters find Moll's admiration of this woman greatly amusing; readers might imagine that it foreshadows Moll's fate. But just as Robinson dreams of Friday before he knows that Friday exists, Moll imagines a kind of independence and satisfaction through work that she does not actually witness. This independence and satisfaction, arguably, become her true pursuits in the novel. Early in the novel, however, when only sex work is visible, Moll's failure to recognize the working woman as a prostitute throws her own imagined alternative into sharp relief.

Yet Moll's admiration for the prostitute as a career model liberates her from the destiny of service, although indirectly. Some well-off ladies find Moll's fascination with this fashionable and apparently independent gentlewoman so adorable that they end up inviting Moll into their household and into the same ambiguous situation that Pamela finds a generation later. Moll then accepts the kind of offer that Pamela virtuously declines and begins a long career of moving from one man to the next. Yet while her first suitors often push gold into her hands, Moll distances herself from prostitution. Only once in the novel does she acquire money as a direct benefit from a random sexual encounter, an exchange she was not even looking for. She declines to continue the relationship with the man who pays her and feels more comfortable with theft, to which she turns after several marriages. As Melissa Mowry has recently pointed out, Moll engages in remarkably little legitimate work, in spite of her abilities, desires, and needs. Moll recognizes this, bemoaning her own thieving, aware that she has not pursued legitimate work. Mowry observes that although legitimate female labor remains mostly invisible in this novel, it was not absent in the culture or its imagination:

it became, she suggests, disconcertingly associated with an activist commons that had grown visible during the recent civil wars and had not yet faded from consciousness. To Mowry's astute observation, I would add that these narratives not only render work mostly invisible but also call attention to its absence.

While the heroine's story begins with a desire for stability and fulfillment through work that remain elusive for most of the novel, the narrative nevertheless ends with the gratification of Moll's desires in Virginia and Maryland, where she sets up a plantation. Moll's husband has no desire to work: ridiculously, he parades around the plantation in his powdered wig and silver-hilted sword. Moll, however, throws herself into this new project, buying equipment, animals, and servants, partly with money from her maternal inheritance. Moll's participation in the colonial project provides an opportunity to fulfill her dream of working her way into gentility, although at the expense of others much like herself: the laborers she purchases seem to be not enslaved Africans or free workers but transported criminals and indentured servants who, historically, rarely escaped their degraded condition (Todd 131–32).

Why, then, do early-eighteenth-century writers like Lillo and Defoe visibly render work invisible? In the historical transition from a rank to a class society (McKeon), work becomes an explosive and dangerously equalizing force, recalling not only what Mowry suggests are revolutionary demands but also what Mandeville exposes as the human secrets beneath the new world of luxury. Legitimate work had, then, a volatility missing in the vulnerability of prostitutes. Moll sees work as a route to independence and satisfaction beyond the limits imposed on her by class and gender.

Moll happens into this final fulfillment of her lifelong dream of work that is legal and dignified, but she finds this combination only in exile. When she and her favorite husband return to England, they enter respectability in part by leaving behind the traces of this effort and their commercial projects. In *The London Merchant*, by contrast, Lillo deliberately sets out to represent the merchant's dignity, and yet a clear sense emerges that any exposure of Thorowgood's involvement in mercantile activity, however honest, would threaten his claim to thorough goodness. Lillo's play, though, does not let the audience rest with the concealment of Thorowgood's work. The veiling of his work life, in which he pursues profit, as well as his broader denial of all desires beyond the wish to act benevolently, renders him ultimately ineffective. After George's night with Millwood, the apprentice begs his master to listen to his confession of this disturbing event. Thorowgood's refusal to hear it dooms George to his horrific fate. Had Thorowgood listened to George's confession, he would have accurately assessed the situation and been able to warn George of the further danger that awaits the apprentice when Millwood appeals not to his lust but to his sense of responsibility and compassion (both aroused, unbeknownst to George, by falsehoods). While the play's disguise of Thorowgood's financial desire does not lead to disaster in the same way as the merchant's denial of sexual desire, both suggest that something is missing from the account books. What leads to the final tragedy, in which George kills his uncle to get money for Millwood, is the enforced secrecy of George's desire. By extension, the apparently deeper scandal of profit making could also benefit from more-open confrontation. Millwood makes this point explicitly. The play has been read as displacing the moral compromise of profit from the merchant onto the prostitute. Thorowgood's own ineffectiveness, though, implies that this displacement is destined to fail. In *The London Merchant* and in Defoe's narratives, then, sex work allows the authors to explore the topic of work because the profit seeker will never be burdened by the demand of thorough goodness. The merchant's inability to save his apprentice

in Lillo's play, however, may suggest, as Mandeville warns, that a refusal to account for the erotic and material desires of the vulnerable will only lead to disaster.

Notes

I would like to thank Fiona Brideoake, Richard Sher, and Konrad Riechke for their provocative questions on a version of this essay presented at American University, as well as Melissa Mowry for her timely insights.

1. There are significant differences between kinds of work in the eighteenth century that should not be overlooked. The lives of a prosperous merchant and of an agricultural worker had little in common. In this brief essay, however, I restrict my discussion to the category of remunerated work and how it was represented, omitting the nuances that a longer piece could explore.

2. Batchelor discusses this critical context (1–28).

3. Both Henry Fielding's *Shamela* and Eliza Haywood's *Anti-Pamela* essentially turn the heroine into, or "reveal" her to be, a sex worker.

4. On economic interdependence in this period, see Hunt.

5. A longer essay might also address the lesser-known *Colonel Jack*.

6. This cannot be dismissed by claims that women didn't work in the eighteenth century, since historians tell us otherwise (Hunt; Hill).

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the changing profession

The Letter of Recommendation as Strange Work

MARGARET FERGUSON

On the one hand, the gift presents itself as a radical Other of the commodity—and therefore also of work, insofar as the latter is understood as an investment of time and energy made in the expectation of wages or profit. On the other hand, the idea of the gift seems constantly to be drawn back under the horizon of rational exchange, and to be thus endlessly re-revealed as a secret ally of both work and the Work.

—Scott Cutler Shershow, *The Work and the Gift*

I have put together all these details to convince you that this recommendation of mine is something out of the common.

Quae ego omnia collegi, ut intellegeres non vulgarem esse commendationem hanc meam.

—Cicero, *Epistulae ad familiares*, book 13

LAST FALL I FOUND IN MY OFFICE MAILBOX AN ENVELOPE FROM A SOPHOMORE ENGLISH MAJOR WHO HAD ASKED ME DURING THE SUMMER for a last-minute letter of recommendation for a scholarship competition. The envelope contained a handwritten thank-you note—and a gift certificate for a local restaurant. I e-mailed the student to thank her and to tell her that I couldn't accept the gift certificate since the letter I had written for her was part of my job as a teacher. She insisted; I insisted. She said that several teachers had turned her down before I agreed (from a hotel in Germany) to write for her. I felt rueful, as well as grateful to her for the token of gratitude that I couldn't accept. Eventually she won the debate: I accepted the printed piece of paper and took my daughters out to a free lunch.

The lunch wasn't really free, however. I paid for it with an ongoing unease about having taken the gift certificate; moreover, it was not free because in some sense my student was correct in her judgment that I had earned the gift certificate by doing work that was extra to the tasks for which I am officially evaluated and paid by my employer, a public university in California. There are, of course, many kinds of extra work that teachers routinely do, in various kinds of educational institutions:

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extras include making lengthy comments on papers and purchasing teaching materials from one's own pocket to help students do well and, less altruistically, to strengthen the teacher's performance review. Such activities, like most of the letters of recommendation we write for students and colleagues, do not fit neatly into the category of work that Scott Cutler Shershow defines in the passage quoted in my first epigraph: "an investment of time and energy made in the expectation of wages or profit" (5). Instead, such activities occupy an ambiguous territory that Shershow locates in a "fatal conjunction" among ideas of "work," "the gift," and what he calls "the Work" (1). Ideas about "the Work," a category that includes works of art, works of scholarship, and other projects that contribute significantly to their creators' sense of self-worth, are the main focus of my argument here. I propose that some but not all letters of recommendation constitute intellectual projects that engage our professional egos in significant ways. Such letters fit Shershow's definition of "the Work," and I contrast them to types of recommendation that seem like easy work (in the lower case). Both types of recommendation, moreover, can look like gifts, on occasion, by virtue of their belonging to cycles of patronage involving debt, gratitude, reward, and further debt. These contrasting types of recommendation illuminate several gray areas in our professional modes of being today. Often viewed by colleagues in the natural and social sciences as occupying a wavy border between knowledge workers and service workers, teachers in the humanities hold values shaped by guild or "craft" ideologies as well as by a humanist ideal that defines "education as culture, and sets it in opposition to the training of specialists or technicians" (Bourdieu, Passeron, and Saint Martin 6, 99). Our "Work," in Shershow's sense, matters to us despite, and sometimes even because of, its often modest financial rewards.

Each of Shershow's three terms inhabits and defines the other two; the shifting relation among them offers a useful lens through which to reflect on the letter of recommendation as a form of epistolary writing that both transfers and withholds information as it travels on a triangular path among parties with complex and shifting relations to one another. The parties are writer, addressee (usually a single person in the past but often a plural entity today), and subject. The latter, typically a historical person whose qualities the letter interprets and materially represents, is also a potential reader of the letter; the subject's imagined responses shape the letter's rhetoric whether or not the document is sealed (as it frequently was in Cicero's day) or defined by institutional readers as "strictly confidential" (as were the letters William Clark examines in his study of the origins of academic charisma and the research university in eighteenth-century Germany).[1] The asymmetries of power and knowledge endemic to the letter of recommendation in its long and multicultural history contribute substantially to its strangeness as an instance of "the Work" in Shershow's sense, an activity that may be undertaken not "in the expectation of wages or profit" but nonetheless in the hope of future reward, including an increase in the letter writer's *cultural* capital. That phrase, which has been central to recent theorizations of educational institutions as sites for social reproduction, is an apt modern English analogue for Cicero's term "dignitas" (98–99). Cicero sought to increase or at least maintain his *dignitas* in his letters of recommendation, which also aimed to do a "material service" for the recommendee (104–05).[2]

For Cicero such letters pose a potential challenge to the writer's dignity because they make the writer subservient to the reader; they also pose a challenge because of their routineness, which makes them seem like "vulgar" ("vulgarem")—that is, lower-class or common—work (104–05). An active aristocratic patron himself and a dexterous practitioner of what Jon Hall calls "affiliative

politeness," Cicero wrote recommendations for many people; some 130 are extant, of which 79 were collected after his death into a book (bk. 13) of his influential *Epistulae ad familiares* (Hall 29; White 46–51; Cotton). As a petitioning gesture that he often repeated, Cicero's letter writing dramatizes a problem: the writer's normally "distinguished" style, a key aspect of "the Work" and important to professional selfhood, may come to seem common in this genre dedicated to rhetorical work for someone else—a problem still important for certain species of recommendation letters today. Cicero's term "vulgar" clearly denotes a writing style as well as a class status. In many of his letters, including the one cited in my second epigraph, he insists that he has worked to make the letter extraordinary; he has devoted time and energy to seem different from a mere worker in his society. He shows us a scene of recommendation writing in which a person who might be hard to distinguish from other candidates needs help from a writer whose own social and literary distinction is threatened by the act of repeated petitioning.[3]

For many writers around the world who regularly produce letters of recommendation today or did so in the past, however, the writer's dignity or prestige is not at stake in the composition or circulation of such letters. Indeed, I surmise that for most recommendation writers past and present, questions of reward and regard—two terms that were synonyms in medieval English and French—are not relevant to the task.[4]

It is important to have this contrasting view of the letter as relatively easy and typically short work for the writer (though not for that reason lacking in complexity as cultural work) if we want to appreciate the strangeness of the modern species of letter I examine below: the type of letter that teachers in language and literature fields in United States and Canadian universities with graduate programs write for students attempting to find employment in academia. This epistolary genre may seem minor, but its problems are significant in themselves and have implications for how we write letters for tenure and promotion cases ("barrier promotions," as my university forthrightly calls them) and also for how (or whether) we train graduate students in the complexities of the modern academic letter as a hybrid genre containing multiple, and sometimes competing, concepts of its purpose. Its obligations to the recommendee do not, as we will see, always coincide with its obligations to readers, who have frequently, since the eighteenth century, represented institutional interests in measuring and comparing candidates for academic employment and quantifying their achievements.

Returning to the "short" type of recommendation mentioned above, I want to consider it not simply as a document that contrasts with the modern letter for graduate students—though it does provide instructive contrasts—but also as a form that illuminates and, perhaps, performs some of the many tasks the modern graduate recommendation letter arguably attempts to accomplish in a confused and confusing way. At stake in this look at the short letter of recommendation (which, in modern times, might be a preprinted form we quickly fill out) is a phenomenological question with epistemological and economic dimensions: what counts as meaningful work, in all Shershow's senses, for recommendation writers? For some, producing a recommendation doesn't count for much because the actual labor of writing is minimal: the time expended is brief, like the epistolary document itself. Many recommendations in the present and past have indeed functioned like passports, enabling a recommendee to change places, geographically or socially. The Arabic genre of the *ijaza*, a document authorizing a student to teach an Islamic text or texts that the student has learned in the presence of a master, belongs to the large category of recommendations that serve to testify to a person's credentials and, by implication, au-

thentic identity (Makdisi 148). Such letters have often been carried physically from the writer to the reader; so they are when I present an affidavit from my chair to an official barring my entrance to the Bodleian Library; so they are in the People's Republic of China when a student carries with him or her an "informal note" from a former teacher testifying to the student's suitability for admission to an academic institution (Liu).[5] A finer taxonomic discussion than I have space for would consider differences between documents prepared for a reader known (to some degree) to the writer and documents addressed, as it were, "to whom it may concern." In the latter category we still often find, even in academia, the short letter from a celebrity testifying that he or she knows a certain person and strongly implying that the mere fact of acquaintance should carry weight for the judging body.

The short recommendation letter, which we can usefully see as belonging to a large and international species of document that includes passport-like papers (Groebner 161), neatly illustrates a rule for letters articulated in many European Renaissance handbooks on rhetoric: "brevity" should be the "first quality" of good letters.[6] Letters should "not be treatises, or discoursings, except it be among learned men & even amonst them, there is a kinde of thrift or saving of words," as John Hoskins puts it in his late-sixteenth-century *Directions for Speech and Style* (4–5). It is worth noting in this connection that the German word *Brief* once signified a written document in general, as Valentin Groebner remarks in his fascinating study *Who Are You?* (155). In the late medieval and early modern eras, the noun came to denote a letter in German and a "writing issued by official or legal authority" in English. The adjectival form in English, which came, as the noun did, from the Latin forms *brevem*, *brevis*, denoted "of short duration" by the fourteenth century. The following example from the eighteenth century dramatizes the fact that letters in this genre tend to be short and sweet when the writer's social goals correspond perfectly with those of the addressee and the subject of the letter. In his popular manual for letter writers seeking self-improvement, Samuel Richardson demonstrates how to recommend a "superior man servant": "The Bearer of this is Mr. John Andrews, whom I mentioned to you last time I saw you; and for whose Integrity and Ability to serve you in the Way you talked of, I dare be answerable. I take the greater Pleasure in this Recommendation, as I doubt not it will be of Service to you both" (42; letter 31). This letter gracefully supplements and confirms a previous conversation; it thus illustrates a common classical and Renaissance concept of the letter as "a conversation by means of the written word between persons separated from each other" ("sermo absentium per litteras"; Vives 23). Moreover, the letter illustrates the recommendation's function as an easy task whereby the writer serves recommendee and reader more or less equally, putting the writer into the position of gift giver to them both in a cycle of debt and gratitude that extends over space and time—and over differences in social status.

Noting the predominance of short recommendations in the past and their continued existence today for certain occasions in and beyond academia sets the stage for estranging (in a Brechtian sense) the subspecies of academic recommendation to which I now turn. These letters, the kind that teachers of language and literature in modern universities write for the next generation of academics, are arguably getting longer even as they become less effective in helping students secure employment in a bad job market. The creep is small but significant: some colleagues estimate that the norm has gone from one and a half or two pages to three and a half or four pages of single-spaced type, often in a small font size.[7] The length of this type of letter signifies in new ways in a semiotic system that responds both to the market and to pressures

that come from the institutional readers of many types of academic recommendation, including those in graduate student dossiers. One sign of change is that a graduate director at an Ivy League school decided to pull a letter from a humanities student's dossier because it was shorter than the other letters written for students in the department.[8] If further research supports my hypothesis that many recommendation letters for graduate students are longer than they were five years ago, does this suggest that length is a sign of our concern for the students' welfare in a bad economy—a gift, of sorts, that obscurely compensates for our inability to help the students find work (or create the Work)? The obverse of this question was pithily formulated by Walter Kalaidjian at a recent meeting of English department chairs: is a brief letter for graduate students now "coded as cold"?[9] If the answer is yes, we should robustly interpret and debate this change; I do not think that length should be accepted uncritically as a sign of sincerity or concern.

In the hope that the MLA might foster a discussion about recommendations and eventually offer suggestions for new and experienced writers, I want to make two observations. First, does lengthening letters really serve students' best interests during a time when jobs are few and competition for them is stiff? If, as I have attempted to demonstrate here, the genre of the recommendation has long been a mise-en-scène for asymmetrical and only partially disclosed interests of the writer, the recommendee, and the readers, then it seems high time to ask whether the letter's subject—if she or he were to read the letter—would find a long document filled with thick description a helpful passport to a new job and stage of life. Graduate student dossiers contain more than one recommendation, and it may well be that these letters, usually written by well-meaning faculty members who have not consulted with one another about their letters' goals, are working at supernumerary odds with the student's own account of his or her intellectual work.[10]

My second observation has to do with the interests of the institutional readers of the modern academic letter written for a graduate student. There is no question that these readers, like the readers of academic promotion letters, want information not only about the promise and accomplishments of a single person—the subject of ancient and early modern letters of recommendation—but also about this person's standing in relation to others in a field of knowledge. The readers require evaluation and comparison, then, in addition to a narrative focused on a single person's qualities. Even if we set out to write a highly positive letter—and our desire to do that is likely to be shaped not only by our knowledge of the student but also by our knowledge that institutional readers count negatives more heavily than positives, at least for the first cut—our rhetorical and epistemological task is complex because we know that to be credible, our praise must be "measured," as Joe Schall puts it. He means "restrained," but I mean the adjective to convey the sense of "quantified" as well. Comparative judgments, unnecessary in traditional letters of recommendation, are now required by institutions competing for the elusive quality called "distinction."

The ancestor of the letters we now write for graduate students is well described by William Clark. He posits a change in the recommendations written in the Enlightenment-era Prussian university from short offerings of "testimony" to somewhat longer offerings of "expert advice." He attributes this shift to the desire of certain powerful institutional readers, members of provincial ministries such as the Königsberg Preußische Regierung and the central ministry of Brandenberg-Prussia, in Berlin (273, 276), for rationalized information that would allow them to conceive and measure academic capital in new ways beneficial to the university's and the state's prestige (268–73). Although earlier recommendations

had praised academic candidates for such qualities as high birth, handsome demeanor, and wealth (including the number of books owned), the new kind of recommendation that Clark analyzes emphasized the number of a candidate's publications and also, quite wonderfully, the amount of "applause" the candidate had received. The criterion of applause indicated interest in the candidate's success in the lecture hall but also signified fame in the eyes of the world (269). The new letter of expert advice, written in "absolute confidence" to its readers, occasionally mentioned the candidate's faults as assessed in a comparative field of strengths and weaknesses (273). The historical shift Clark discusses is by no means completed but is still occurring, recursively, across an international field of discourse that responds enigmatically and unevenly to economic and institutional pressures.

Leaving aside a serious discussion of the tendency toward quantification in academic evaluation (see Guillory, "Evaluating," and Holquist for thoughtful treatments of this complex topic), I want to suggest in conclusion that we can change some of the unproductive ways we deal with the strange work of recommending graduate students if we begin to discuss the historical, political, and structural tensions in this genre of discourse. The tensions overlap with, but are not reducible to, an opposition between praise and "honest" evaluation. Construing the recommender's task chiefly in terms of a moral choice, this opposition is as familiar as it is reductive. Praise is not necessarily incompatible with truth telling (it depends on the case); and viewing the recommender's task (or tasks) chiefly in terms of a choice between lying (exaggerated praise) and truth telling occludes the disjunction between a narrative that focuses on praising an *individual* and the expectations of those institutional readers who want recommendations to convey comparative judgments and, through them, information about a *field* of knowledge and its standards of value. Some of us respond to such complexities by papering them over, writing more without knowing or discussing why we are doing so.[11]

We could begin a professional analysis of our various recommendation-writing practices by bringing British and North American humanities professors together with graduate students—perhaps at a Modern Language Association convention session—to consider various issues including the tendency of British professors to produce what might be called, in the context of this essay, a "short long letter." The British model—longer than the typical Ciceronian letter but often a page or two shorter than the common United States and Canadian recommendation for graduate students—is widely thought to be cooler, less hyperbolic, than the North American version.[12] The British model is of interest for my purposes not because it tilts more toward litotes than toward hyperbole on a tropological scale (although that tendency would be worth discussing) but because it reminds teachers in North American educational institutions that we have some degree of choice in how we negotiate the competing messages, codes, and obligations of this species of recommendation. One of those messages may well have to do with our own performance of intellectual and writerly distinction. That message does not harmonize easily with our obligation to do justice to the candidate's distinctive features while also responding to institutional and ultimately economic pressures to communicate complex, and arguably contradictory, messages about competitions within and among fields. This essay has argued that we should test our powers to think collectively about systemic problems embedded in the minor genre of the letter of recommendation for graduate students. In so doing, we should recall Derrida's argument in *The Post Card* that no letter reaches its destination as a single or singular message (Derrida 443–44; Miller, ch. 3 [28–54]; O'Rourke). We

should also pool our knowledge about the recommendation letter's multilingual histories in order to continue and improve the work I have begun here of assessing changes occurring in this arena of routine professional writing. Whereas Cicero sought to distinguish his recommendation letters from "common" work, I hope, in contrast, to estrange the recommendation letter enough to make it a subject of common concern.

Notes

Many people in addition to the student for whom I wrote the recommendation contributed to this essay. Some wish to remain anonymous, but some who are willing to be named—though they are not to be held responsible for mistakes in the conclusions drawn here from speculation, conversation, and preliminary research—are David Simpson, John Guillory, Peter Stallybrass, Michael Holquist, Elizabeth Miller, Rex Stem, Matthew Stratton, Mary Nyquist, Gina Bloom, Samer Ali, Susanna Ferguson, Debra Ann Castillo, Jane Garrity, Karen Jacobs, Nan Goodman, and David Laurence. I am also indebted to colleagues who participated in a discussion group on recommendation letters on 6 June 2012 at the ADE Summer Seminar West in Boulder, Colorado: John Stevenson, Eva Badowska, Sharon Weltman, Walter Kalaidjian, Ellen Mackay, and Naomi Wood.

1. For a sobering discussion of the ambiguities surrounding the concept of confidentiality in letters of recommendation written in the United States since the passage of the Buckley Amendment in 1974 (also known as the *Family Educational Rights and Privacy Act*), see a document produced by lawyers at the University of Alabama, Huntsville, *Legal Implications*. I believe that the threat of litigation is influencing many academics' decisions about so-called letters of external evaluation for colleagues as well as about letters of recommendation for students. Although many discussions of the former presume that they are confidential documents, this is the norm only in private universities, and even then the confidentiality only obtains to the extent permitted by law. When an evaluation or a recommendation letter is requested, one makes numerous decisions not only about what to say in the letter but also about what to say to the requester. Both types of letter constitute strange work because one sometimes may decline to do it without any consequences to one's standing as a college or university employee. Although neither high school teachers nor professors on a graduate student's dissertation committee can usually say no to a letter request, other writers can say no and are viewed favorably—as gift givers—for doing so; see Schall on "bowing out" as a "kindness" to students and Kuther on the ways in which students should "read" potential letter writers for signs that the letter might not be totally positive. In such cases, Kuther suggests, the student (like a buyer of goods) should move on to another option.

2. In Williams's translation, *dignitas* is rendered as "respect" and "honor." Hall discusses this term's importance for Cicero and translates it as "prestige" (72), "social standing" (119), and "regard" (188). Cicero wishes not only to do a service but to make it known: he begs his addressee to "convince" the recommendee "without fail that this letter of mine has been of material service to him" ("perficiasque, ut intellegat has litteras meas magno sibi usui fuisse"). See Bourdieu and Passeron; Bourdieu; Watkins; Ohmann; and Guillory, *Cultural Capital*, for trenchant analyses, from varying theoretical perspectives, of educational institutions as sites for socioeconomic reproduction in modern capitalist societies. Watkins analyzes the credentialing and sorting work done, in particular, by departments of English in United States colleges and universities, whereas Guillory is concerned chiefly with the reproduction of class distinctions accomplished through the teaching of standardized English. See Guillory, *Cultural Capital* 375n2, for his theoretical difference from Watkins. See also Ferguson for a survey of debates about education as reproduction.

3. Cicero worries elsewhere in *Epistulae ad familiares* about demonstrating that a commendation letter is not "vulgar": e.g., in letter 16 in book 13, he avers to his powerful addressee—Julius Caesar—that he has adopted a "new style of letter" so that his recommendation for the son of an important man will be seen as "no stereotyped recommendation" ("genere novo sum litterarum ad te usus, ut intelligeres, non vulgarem esse commendationem"; 54–55); in letter 6 in the same book, Cicero conveys a friend's wish that Cicero recommend another man in a way "out of the common" ("nova"); Cicero reports his promise to write artfully in a "style of recommendation that will amaze him" ("mirificum genus commendationis"; 26–27). On the difficulty of distinguishing between a letter "written in earnest"—with marks of the writer's desire for a distinguished or extraordinary rhetorical style—and one that is "routine," see Cotton 331–32. See also White 46–51. Like Cicero, Isocrates wants it known that his letters requesting patronage for a young man have had an effect. Sullivan sees such a desire as "clashing greatly with our modern sensibilities" (10); however, our common inability to discover whether a letter had any effect is part of what makes writing certain kinds of recommendation today such strange and difficult work for those whose professional egos are invested, as Cicero's and Isocrates's were, in a distinguished style.

4. *Regard* and *reward* are etymologically related in late medieval French, from which both English words derive

("Regard"). *Recommend*, from the medieval Latin *recommendare*, comes into English through French verbs signifying both "command" and "commend"; the sense of "to praise, commend" one person to another is first attested in 1377 (def. 3), and by the early seventeenth century the verb occurs in the specific senses most relevant to work of the modern letter genre: "to commend to favour," "to name or speak of (one) as fit or worthy to hold some position or employment," "to present or bring forward (a person) as worthy of notice, favour" (defs. 4a, b, c). In early modern English, *recommendation* is a synonym for *commendation*, but gradually *recommendation* becomes dominant, perhaps because the prefix *re-* serves not only as an intensifier but also as an indicator that the recommending verbal action usually occurs more than once.

5. Dramatizing the dependence of taxonomies on cultural translation and interpretation, my use of this Chinese example contrasts with the author Jing Liu's view that the "informal notes" common in the People's Republic of China should *not* be classified as letters of recommendation. Liu is concerned to show how some Chinese letter writers fail fully to grasp United States conventions when writing in English for Chinese students seeking admission to master's programs in language teaching in the United States.

6. On the relation between instruction in rhetoric and instruction in letter writing, see Mack 228–29. I am grateful to Peter Stallybrass for sharing information from his current research on the letter form; with Robbie Glen, he is writing a history of the single-sheet letter from 1540 to 1910. Stallybrass criticizes the common idea that "letters (in general) used to be long—until the postcard, email, texting etc." He thinks that "the long letter (including the multi-page letter of recommendation) was largely the invention of the twentieth century."

7. The academic job market for humanities PhDs has clearly become worse since the recession of 2008, but it had been "dismal for quite some time" when the MLA Committee on Professional Employment issued its final report in 1997 (*Committee*). Average length and effectiveness are both relative matters, of course, and not easy to measure, but the report carried statistical information and predictions that remain pertinent: the "latest job-placement surveys suggest that if present employment patterns continue *fewer than half the seven or eight thousand graduate students likely to earn PhDs in English and foreign languages between 1996 and 2000 can expect to obtain full-time tenure-track positions within a year of receiving their degrees.*"

8. The story was relayed to me in May 2012 by Debra Ann Castillo.

9. Shortness is also often read as a sign of coldness in a letter of external evaluation. On this genre see *Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion* and "MLA Recommendations on Extramural Evaluations" as well as Guillory, "Evaluating." There is an interesting historical analogue for interpreting a letter's brevity as a sign of the author's coldness toward the recommendee: Erasmus's comments on the "genus" of letter that is defined by the writer's having been forced to recommend an importunate colleague or friend. The letter thus "extorted" is "vulgar and cold" ("vulgarem ac frigidum") and also typically ironic and very brief (Morford 186, 188). Vives urges writers who are in this situation of reduced power vis-à-vis the subject of the letter to resort to a formula that only the noble or well-educated reader will understand: "rogo rogatus" ("I petition because I have been petitioned"; 48–49).

10. A colleague who writes many letters for graduate students suggests that writing somewhat shorter letters would allow her to talk more with the students about their own job letters.

11. For one colleague with whom I've spoken, a particularly galling sign of the disjunction between the narrative task of the letter (congenial to humanities scholars) and the quantitative-measurement task important to institutional readers is the box on top of many recommendation forms that requires the writer to place the student in a percentile relative to others. "I used to ignore the box," said my colleague, and write "see attached letter"; "now, however, the computer program prevents me from moving forward until I fill in the box."

12. See Schneider's citation of a complaint by an academic philosopher in the United States that the same formulaic phrase—"So and So has done very fine work"—is likely to mean entirely different things in a letter from an Oxford professor and a letter from a Harvard professor. In the Harvard document, the philosopher avers, the phrase may well be lukewarm praise, whereas in the Oxford document it could mean "this person [being recommended] is one of the top three people coming out of the U.K." The philosopher simplifies the hermeneutical and social issues by identifying meaning with authorial intent and by presuming that the Oxford professor has never visited a United States or Canadian university or talked to students or colleagues about different conventions of recommendation writing.

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the changing profession

The Work of Criticism in Journal Refereeing

RAMÓN SALDÍVAR

WHENEVER I HAVE OCCASION TO PAUSE IN THE COURSE OF MY CHOCK-FULL SCHEDULE AS A PROFESSOR OF ENGLISH AND COMPARATIVE LITERature to consider the nature of the work I do beyond research and classroom teaching, journal refereeing is not at the top of my list of things that fill my day or fulfill me. Beyond research and teaching, my efforts in assisting students, friends, and colleagues as they attend to their own research and teaching usually take priority over journal refereeing. I suspect this is true for many of us—except, of course, for journal editors. In the academy, when we scholar-teachers are not doing scholarship and teaching, we are likely shaping the conditions that allow others to do research, teach, and learn.

Nevertheless, a fair amount of my time does go to refereeing. Refereeing occurs whenever I read, review, line-edit, and ultimately pass critical judgment on the work of students and colleagues as they prepare to submit it for publication. A special case of refereeing occurs when journal editors request my evaluation of submitted material.

How does the critical work of journal refereeing occur? What transformations of thinking and self-consciousness are necessary? What form does this kind of critical reading take? And, perhaps most important as I review material for possible publication, what do I expect from authors when I stand in for the potential audience of readers at large who might benefit from the material? When I pose such questions, it becomes clear to me that at no other time in my typical day than when refereeing do I most unambiguously perform the critical work described by the term *Kritik*.

Role of *Kritik* and the Critical Judgment of Refereeing

In one of his typically graceful essays on the concepts of criticism, Walter Benjamin notes that in the general history of criticism the Romantics "use the term *Kritik* in multiple senses."[1] It can mean what we normally designate by "criticism," as in the criticism of art, an assessment based on judgment (although criticism can be based on poor

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judgment, whereas *Kritik*, by definition, cannot). But it can also refer more technically to a particular kind of "epistemological method and philosophical standpoint." This aspect of *Kritik* is especially evident in Kant's appropriation of the term to express "the incomparable and completed philosophical standpoint" of achieved analytic activity, as in his *Kritik der reinen Vernunft* (*The Critique of Pure Reason*). According to Benjamin, the Romantic theory of the criticism of art is linked to both versions of the term—assessment based on judgment and assessment as achieved analytic activity—even when the criticism is not derived from any particular philosophical doctrine, from any special practice of art, or from standards for assessing art. With Friedrich Schlegel as its most extravagant proponent, "the center of gravity" of Romantic criticism resides elsewhere—in the method of *Kritik*, especially as Schlegel formulated it in the unruly fragments and essays published around 1800 in the *Athanaeum* and in his review of Goethe's *Wilhelm Meister* (117–19).

Present ideas concerning the nature of *Kritik*, varied and complex as they have evolved to be over the two-plus centuries since Kant, continue to show indebtedness to their Romantic origins. This indebtedness is especially clear when we consider that the method of criticism was based profoundly on epistemological presuppositions that still hold. Of these presuppositions, perhaps none persists more decisively than the idea that "[t]hinking that reflects on itself in self-consciousness is the basic fact" from which a theory of critical understanding can emerge (Benjamin 120). Schlegel expresses this thought plainly in what have come to be known as his Windischmann lectures (Windischmann was their editor). Benjamin thus cites Schlegel: "The capacity of the activity that turns on itself, the ability to be the 'I' of the 'I,' is thinking. This thinking has no other object than ourselves." Because of passages such as this, Benjamin observes, it is fair to conclude that for Schlegel "[t]hinking and reflection are thus identical with each other" (121).

While the value of this identification may seem trivial, in fact it was monumental, because it "explicitly and emphatically affirmed both the possibility of thinking an intellectual intuition and its impossibility in the realm of experience" and set off an attempt "to recover this concept for philosophy as the guarantee of its highest claims" (121). For Romantic criticism, the resulting interplay between the possibility of thinking an intuition and the simultaneous impossibility of embracing it in the realm of experience becomes the nexus for a powerfully creative opposition between intuition and experience.

Kritik, then, presents two important aspects. First is the continuing importance of its productive opposition between intuition and experience. Second is the self-reflexiveness of critical deliberation in post-Romantic art and criticism. There is yet one other reason for considering the Romantic origins of the concept of critical judgment: they allow us to see a crucial aspect of a later historical development reflected in the tradition of the refereed journal article and socially validated knowledge. How so?

Refereeing and the Referee in Relation to Empirical Science

The rise of modern scientific knowledge production in the Enlightenment required what Bruno Latour called in *We Have Never Been Modern* the invention of an "entire theatre of proof" (18; see also Latour, "Why"). Instead of seeking to ground scientific proof in mathematics or rhetoric, the natural philosopher Robert Boyle in the mid–seventeenth century created a model that required the creation of knowledge in a context that could be replicated and confirmed by independent, credible witnesses. The empirical style still in use today in laboratory science and even in humanities-based inquiry emerges from

Boyle's insistence on a "parajuridical metaphor: credible, trustworthy, well-to-do witnesses gathered at the scene of the action [to] attest to the existence of the fact" (Latour, *We* 157). The key component of this originary moment for our discussion of the work of refereeing articles is the creation of scientific publications that disseminate information about the experiment and allow the validation of its conclusions by independent observers.

Quite apart from the experimental apparatus of the scientific laboratory required for observing physical phenomena, and distinct as well from the invention of a probabilistic model tabulating the actions of physical objects on that apparatus, the development of "a new form of *text*, the experimental science article, a hybrid between the age-old style of biblical exegesis . . . and the new instrument that produces new inscriptions" was paramount in the creation of the scientific method (157; my emphasis). Science is thus founded not only on ideas as such but also on a practice of experimentation. This empirical practice is then extended by the publication of scientific articles and the creation of standardized procedures that make the result of the experiment a routinely accepted fact. Empirical science is incomplete without the simultaneous invention of the medium of a new text, the science article. This invention leads to the creation of journals dedicated to the dissemination of articles describing original quantitative and qualitative analyses verified by independent witnesses. The scientific research article becomes a model for other disciplines, in the social sciences and humanities, as they too aim for objectivity, factual validity, and scientific credibility.

Referee readers of qualitative research, like those of scientific articles, aim to verify the validity of its analytic procedures and factual claims. Because in academic practice today typically two referees judge the reliability of an author's methods, claims, and conclusions, Latour's description of a "theatre of proof" in which a "parajuridical metaphor" is enacted continues to apply to the collective performance of truth in knowledge production and dissemination. These metaphors underscore the deeper layer of Latour's critique: his "participation in the invention of the field known as science studies" aimed "to show '*the lack of scientific certainty*' inherent in the construction of facts" ("Why" 227).

In a sense, a referee of a humanities journal article also reproduces the results reported in it. As we read, we perform the thought experiment of testing the aims, methods, and conclusions presented in the article by comparing them with our own understanding of the textual, historical, or analytic problem. This doubly reflective process—the self-conscious reflection by the referee, who also examines the level of self-consciousness in the article being assessed—requires a degree of self-reflexiveness that resembles nothing less than Schlegel's notion that "[t]hinking that reflects on itself in self-consciousness is the basic fact." To the extent that humanists too are involved in the collective aspiration for objectivity, they depend on both strands of Romantic and Enlightenment ideals for verifying statements that claim to be factual and true: assessment based on reflexive judgment and assessment as achieved analytic activity. The implications of this position are less startling for the humanities than for the social and natural sciences. In the humanities both the social nature and the subjective, self-reflexive qualities of the empirical verification of facts are accepted as fundamental aspects of knowledge production. But the role of referees is the same in all disciplines: to vouch for the validity of the analytic methods and of the resulting claims of the research under review. When two referees attest to the validity of an article, the knowledge claim is said to be confirmed.

The work of the referee is, as a consequence, anything but passive. Like the witness who confirms the factual basis of a set

of conditions in the Latourian model, the referee participates in the theater of proof initiated by the author of the work under review. But the referee also necessarily participates in a Romantic project of *Kritik*, as the referee reflects in self-consciousness and attempts to reconstruct the processes of the work.

What to Expect from Referees

I return now to the questions I posed at the outset. How does the critical work of journal refereeing occur? Journal refereeing is a paradigm of our work as humanists. Doing it requires self-conscious, reflexive thinking. Journal refereeing involves at least an implicit—and in the best of circumstances an explicit—understanding by article author and referee of the subjective nature of critique, its methods, aims, and possible outcomes. In this sense, the Romantic position outlined in Schlegel forms a model yet to be outdated.

What form does this kind of critical reading take? Far from negating the validity of critique, this subjective requirement instead conceives of the work of the referee as aligned with what Latour calls "the critical mind," dealing with "*matters of concern*, not *matters of fact*" ("Why" 231). This means that our reading deals not simply with the facts represented in the refereed article but also with the conditions that make the facts possible and visible. Facts or conditions in isolation are only an aspect of a larger matter that the critically minded referee considers. The relation between the possibility of thinking an intuition and the simultaneous impossibility of embracing it in the realm of experience becomes a creative nexus between experience (conceivable as fact) and intuition (conceivable as condition). In the assessment of literary-critical work, this nexus translates into the referee's review of the evidentiary formal qualities marshaled by the author in support of an interpretation of a text. It also requires a review of the cultural, historical, and ideational conditions under which the textual facts become matters of concern for any interpretive act.

The interaction between facts and conditions does not necessarily resolve into a pleasing synthesis. It may require a suspension of resolution in favor of an association of critical practices that allows for the gathering of fact and experience, intuition and insight. In this respect, I am in accord with Latour's formulation that the "critic is not the one who debunks, but the one who assembles" ("Why" 246). Assembling transforms us as authors and referees from possible antagonists into citizens of "shared communities of fate" (Saldívar, *Borderlands* 428).[2] In social theory, communities of fate are said to be shaped not by forces or processes that a people are subjected to but rather by how the people respond to those forces or processes. Shared communities of fate arise when people "care about each other's fate and want to share each other's fate" by deliberating collectively on the challenges they face (Kymlicka 320–21). In journal refereeing, communities of shared fate may well require an elasticity of scale between very small and very large communities. But, in the final analysis, the sharing of concern for the project of creating knowledge that benefits the community will determine how the knowledge is constructed, by whom, to what end, and with what degree of care and caution. The work of the referee is to help shape a common ground for building a community of knowledge with care and caution.

What is it, then, that I expect from authors when I stand in for the potential audience of readers at large who might benefit from the material? I expect authors to reflect on both facts and the conditions of facts. I look for an analytic joining of factual evidence and interpretive conditions that allows readers to gain new or renewed insight into the matters of concern.

As a referee, I do not take the position of supreme know-it-all and archetypal reader—

"the Zeus of Critique," as Latour archly puts it ("Why" 239)—because no referee is always right. Yet referees are surely right when in reading critically they mediate, assemble, and gather matters of concern that help build communities of shared intellectual fate. This type of "[t]hinking that reflects on itself in self-consciousness is the basic fact." It places fact and condition in a new critical alignment. The debunking work of critique, added to the care and concern for belief, ideas, and intuitions, creates a description of a new state of affairs that we might call a "critical reality."[3] This version of refereeing is, as we always knew it was, nothing less than the expression of a work ethic that reinforces the ethical dimension of our knowledge production.

Notes

1. Originally published in 1920, Benjamin's "Concept of Criticism" was written in 1919.

2. The work of the social theorist Will Kymlicka is central to this notion of "shared communities of fate."

3. In addition to Latour's remarks on the "new 'realism'" ("Why" 232), see Saldívar, "Historical Fantasy"; Harman; Brassier, Grant, Harman, and Meillassoux.

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the changing profession

Against Representation: Countless Hours for a Professor

FRIEDA EKOTTO

WHAT WORK DOES MENTORING DO IN THE ACADEMY? TO ANSWER THIS QUESTION, WE FIRST HAVE TO ESTABLISH WHAT MENTORING IS. THE UNIversity of Michigan published a detailed handbook called *How to Mentor Graduate Students: A Guide for Faculty*, available online. One is expected to read a guide and to perform accordingly. But this guide confronts us with the difference between theory and practice and remains silent on the issue of how much time we spend mentoring.

Like so many other sectors of the world economy, the production of knowledge has changed, which means that the way we advise our students is taking new forms, particularly in the humanities. There are the specific tasks we all know well. For undergraduates, we clarify grades, explain an assignment, and develop an idea we presented in class. For graduate students, we supervise dissertations, advise on the job search, give tips on how to write an article well, and encourage them to attend conferences. Given the job situation in the humanities, we advise them to consider exploring other venues.

But perhaps more than any other activity we're expected to perform, mentoring is an open space, a loose idea. Any professor at any academic institution is expected to teach and do research. But what about all the work one has to produce outside teaching and research—the work of mentoring undergraduate or graduate students, for instance? We have no clear, quantifying ways to answer our trenchant questions about the kind of work we produce as mentors. How is it possible to describe it?

The work of a mentor in the academy is silenced by a process embedded in networks of signifiers that are already socially coded, an institutional discourse that prevents discussion of this work: one is supposed to do it and yet not document the countless hours it involves. Just do it! This is part of your workload as a professor! There is no need to talk about it. Because of this institutional discourse, mentoring is rarely mentioned in the academy. It is silent, and so I will approach it through silence. Understanding mentoring in terms of silence suggests the passage of time—an aspect of mentoring—along

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with the abstract qualities of mentoring, all that it does that lies beyond direct, quantifiable results and that makes it so difficult to discuss.

It is possible to understand silence in terms of time. Think of how we, as scholars, produce knowledge: by silently thinking through complex ideas for hours. But also silent is the time we spend with others, our teachers and our students, producing knowledge together. The silence of this time often seems less generative. The hours we spend on tasks such as the undefined duty of mentoring are lost to institutional silence. But in that silence the impossibility of representing the countless hours we spend with students is revealed. By attending to this silence, by writing about it, I wish to expose the traditions that make it impossible to represent mentoring, what it is and the time we spend doing it.

Part of the reason mentoring is silent is that we don't know how to speak about it, how to represent it. It exists in a liminal space between our work lives and our personal ones. Particularly in North American liberal arts colleges, unlike many other academic institutions around the world, students have easy access to their professors. Undergraduate and graduate students develop an informal working relationship with their mentors, and the issues we address often move from academic concerns to personal ones. To separate the academic from the personal would be to say that we are minds without bodies. It would suggest that intellectual work does not rely on emotions, does not come from our bodies. We are one: body and soul. But this means that defining mentoring as work becomes problematic.

What counts as work? Having coffee or lunch with a student to discuss an academic issue? Reading something a student writes that falls outside the defined parameters of academic work? Talking to students about their projects well after office hours are finished? There are no ready answers to these common questions because work in today's academy is not quantifiable.

Perhaps, then, mentoring calls for a kind of work similar to how a reader enjoys texts in Roland Barthes's playful spirit. Barthes asserts that literature is a liberating space of language, a playground of proliferating signifiers. Writing is happiness and seduction, a process permitting one to love words for their own sake, thereby producing *le plaisir du texte*. Barthes's ultimate aim is to debunk the myth of the representation of reality, of nature, human or not, taken as a referent, and to show that literature goes beyond representation. Literature is a privileged field owing to its ambiguity: it appears to have a unique meaning when in fact it has at least two levels of signification (denotative and connotative) and a multiplicity of interpretations. Literary signs refer to other signs and not to a referent in reality. From that standpoint, literature is a domain of freedom, where there is *jeu*, play with powerful and equivocal words. Barthes considers *jeu* to be found in the trembling meaning of words, which are always polyvalent (4).

Accepting this play, stepping inside the metaphoric space of the supreme game that is language, implies the acceptance of the cleavage between mentors and their students. The following story illustrates Barthes's pleasure of the text. There are unique moments in our careers, and this one is mine: I will never forget when one of my undergraduate students walked in during my office hours to ask me questions about Frantz Fanon's *Black Skin, White Masks*. I spoke to her for about two hours and then sent her home with a clear set of questions, asking her to read the text many times before coming back to my office. From that moment on, we read this text closely by entering into contact with what is in the margins, with aspects embedded in the theoretical language. Together we read for what was not written. Like the text we found together in the margins, mentoring is a marginal activity, but attending to it, learning from it, can be an activity of great importance to us as thinkers.

The work I did with this student on reading a single text recalls almost the same kind of work discussed by Hélène Cixous in her text *Reading with Clarice Lispector*:

> When we read a text, we are either read by the text or we are in the text. Either we tame a text, we ride on it, we roll over it, or we are swallowed up by it, as by a whale. There are thousands of possible relations to a text, and if we are in a nondefensive, nonresisting relationship, we are carried off by the text. This is mainly the way it goes. But then, in order to read, we need to get out of the text. We have to shuttle back and forth incessantly. (3)

This play of back and forth becomes increasingly dense, as does the work of mentoring. In reading a text, we are committed to an aestheticization of meaning in the same way we guide our students in order to shape their intellectual insights and career. Reading a text in detail brings us back to a unique experience we developed with students. There is a direct link between who we are and how we mentor our students.

Indeed, one thing we teach as mentors is how to move between different spaces, physical and intellectual. This is why part of the work I do with graduate students, particularly students of color and international students, is to spend time talking with them in the same way I spend time reading. I approach mentoring like reading a complicated theoretical text: it needs time and patience. And readers of texts can be interpellated à la Althusser; meaning will be produced. When I started contemplating Jean Genet as a negritude thinker, for example, I decided to have conversations with Aimé Césaire, a cofounder of the negritude movement. I went to Martinique with four students (two undergraduate and two graduate students) to meet this great poet and thinker. Not only did this encounter force a dialogue between these undergraduate and graduate students, Césaire also was fascinated with talking to them. He appreciated the fact that the students had traveled to meet with him. We spent countless hours on his island talking about his work. He encouraged me to continue this work with students: reading texts with them and giving them opportunities to discover other parts of the world, to meet and engage with writers and thinkers. If you have taken students abroad, you know exactly what I mean. All the hidden work that made that exchange possible gave those students a new means to see ideas and a more international understanding of the world.

But even without taking your students abroad you can teach them important strategies to help them think beyond the classroom. This is what my mentors did for me. As an undergraduate and graduate student, I had incredible mentors who invested their time in me. My undergraduate adviser, Professor Harvey Rabbin at Colorado College, taught me how to think outside the classroom. I used to have dinner with him and his wife and go for walks with his dog. We would sit in a café for hours. My love for reading philosophy comes from the countless hours spent with him. My graduate adviser was equally amazing. We would have dinner, go for walks, and spend long phone conversations working out ideas. Every time I went to her during her office hours, I came out with many articles and books to read. Only now, as a professor myself, have I come to understand how precious these relationships were and appreciate the time my advisers invested in me.

Now I do the same with my students. Every Friday I organize and cook a dinner. I invite a few colleagues to join our intellectual conversation. Students bring wine. We talk for hours. It is intense, but I do it because I want my students to learn and because I want them to see that mentoring is a part of everyday life.

Mentoring should be organic, blending into what we do. Learning should be part of all that we do, as students and teachers. Buying groceries together, we can share an article that might be useful. Or perhaps I can suggest, at a

moment of dissertational despair, going for a walk and talking about the project. We become a regular presence in one another's lives. This is part of mentoring for me. For some of what we do must happen outside the classroom, in our addressing and responding to one another as empathic listeners—engaging in the affective, embodied communication from heart to heart that is at the heart of subjectivity.

In mentoring this way, you show students that they, too, are thinkers. You tell your students, "When you are a professor . . ."; you show them that you believe in what they're doing. Telling a student, "I want to work with you," or "I shared your project with a colleague of mine who is working on a similar topic," or "Reading your work made me want to read this novel that you mentioned"—that is mentoring at its best. It teaches students to share their work and ideas in a natural exchange. Showing students that their thinking matters, even if it is packaged in a hesitant style and immature work, is one of a mentor's most beneficial functions. A mentor's priority is to teach her or his students intellectual confidence and the pleasure of sharing ideas, without fear.

All students need this emotional support, as well as intellectual mentorship. But it is especially important for students of color and international students, who may not feel at home, or even welcome, in the academy. The work that faculty members do for these students should be recognized, yet often it isn't. Estelle Kamler and Shaireen Rasheed underline this point in their article "Mentoring Academic Women: Struggles for Advancement and Strategies for Change": "Faculty should be rewarded for efforts to recruit and retain minority faculty to help lessen the burden on existing minority faculty as well as to help meet goals for a diverse campus community" (11). If you, as a faculty member of color, are in an institution where students of color or international students feel that they do not belong and you constantly need to reassure them, you often do work for the institution that is paradoxically both unrecognized and expected: faculty members of color often spend a lot of time with students of color even as it is assumed that they will also mentor other students who look to them for help. So you mentor students of color in silence, important as that work is. It is hidden work.

The voices I nurture flee through cracks in the hegemonic wall formed by this work I do for the institution. I call it a wall because I have experienced it as such, because it is a front for an apparatus that I work for and that hides the work I produce in the academy. I call it a wall because it is plain (like plain speech) and dense (with the weight of public opinion) and because I run into it without hope of ever finding the door to a space that allows me to simply document the work I do with my students.

The academy is often structured in ways that perpetuate psychosocial oppression and hierarchies. Yet communication and communion take place there, as we break silences and respond to others, as we make in the communication that spans generations what Audre Lorde called poetry, the "revelatory distillation of experience," on which we predicate our dreams of survival and change (37). This polysemic, dialogic speech rises to action out of ourselves. But in mentoring the voices of everyday life are walled off, as if concealed in the crowd, murmured in an exchange that one forgets having heard.

I return to the problem of representation. In the chain of knowledge, the transmission of ideas and support from mentor to mentee is opaque and hard to conceptualize. It is a silent, invisible line that moves between what counts as work and what often does not. Perhaps joy, and the intellectual excitement it suggests, creates that line connecting generations. It would be unthinkable for mentoring not to give us joy. We feel intense enjoyment and pride when the students we have spent countless hours mentoring do well. Perhaps it is because seeing your students succeed is

such a joy that the question of workload remains silent or is not posed.

Although mentoring is so often silent, so often unarticulated, it is part of the language we all speak, part of what we write, part of what we were taught and what we teach. I would like my reading of silence to be understood as a gesture of beauty, as a gesture of gratitude, as a recognition of the mentor's gift of knowledge to students so that they can grow as great spirits, great thinkers. To borrow a thought from Derrida, "the difference between *différence* and *différance* is silent" (Kamuf 59). It is this silence that we have to account for when discussing the countless hours we spend mentoring our students.

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the changing profession

Peer Mentoring in the Academy

ROBERTA JOHNSON

In memory of my mentors, who were without peer:
Howard T. Young, Andrew P. Debicki, and E. Inman Fox

WHEN ATHENA WISHED TO ADVISE TELEMACHUS ON HIS QUEST FOR HIS LONG-ABSENT FATHER, ODYSSEUS, SHE SLIPPED INTO THE GUISE OF Mentor, the tutor in whose care Odysseus had left his son and household. Respected, wise, war-savvy Athena preferred to counsel her mentee or protégé in the form of a human male rather than as a female goddess.[1] The Greek story suggests the matters of hierarchy, selection, approach, relationships, and gender addressed in the proliferating literature on workplace mentoring. Athena's maneuvers behind the scenes also remind us that, compared with teaching, doing research, writing, advising, serving on local and national committees, editing, applying for grants, and evaluating colleagues and manuscripts, mentoring is perhaps the least recognized and least rewarded aspect of our academic work. The related but substantially different work of advising has achieved a more formal place in academic reviews.[2] Although journals, books, and articles devoted to mentoring attempt to codify the practice and assign it a formal place in the constellation of our working lives, mentoring continues to be elusive, difficult to define, and unevenly carried out.[3] I argue here that this ragged, catch-as-catch-can situation is not necessarily a bad thing. Overinstitutionalization could stifle the vitality of mentoring relationships, which flourish optimally when they are spontaneous, mutual, and open-ended.

Since 1978 mentoring has been a social science research area with formal experimentation, models, case studies, and theoretical formulations. Less-scientific writings on the subject also abound; an online search for items relating to mentoring in the *Chronicle of Higher Education* yields 2,522 entries.[4] This literature reveals a wealth of ideas and information that can contribute to thinking about our work as mentors to colleagues and students. I am addressing peer mentoring, between faculty members, although the border

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that separates a peer, "a colleague of similar level and rank" (Gottesman 4), from others we might mentor is fuzzy. Faculty members are easily distinguished from undergraduates and precandidacy doctoral students, but many of the same variables—hierarchy, power, age, gender—apply to mentoring any of them. Senior faculty members hold power over junior faculty members who aspire to move up the ladder, just as professors hold power over graduate students who hope to complete their degrees and begin careers. The border between advanced graduate student and junior colleague blurs, because graduate students become colleagues, usually at an indefinable moment before the dissertation is completed and the doctoral hood bestowed.

A good working definition of *mentoring* has been slippery for those who conduct research in the field. Early definitions focused on rigidly dyadic (one-on-one), hierarchical relationships, "whereby advice, counseling, and developmental opportunities are provided to a protégé by a mentor, which, in turn, shapes the protégé's career experiences" (qtd. in Bozeman and Feeney 722). Barry Bozeman and Mary K. Feeney prefer to emphasize informality in mentoring:

> Mentoring: a process for the informal transmission of knowledge, social capital, and psychosocial support perceived by the recipient as relevant to work, career, or professional development; mentoring entails informal communication, usually face-to-face and during a sustained period of time, between a person who is perceived to have greater relevant knowledge, wisdom, or experience (the mentor) and a person who is perceived to have less (the protégé). (731)

W. Brad Johnson adds "personal and reciprocal" to the relationship between mentor and mentee and "challenge" to the mentor's activities (20). Folk wisdom–like sayings found on the Internet capture these notions more picturesquely. For example, John Crosby defined mentoring as "a brain to pick, an ear to listen, and a push in the right direction," and an unknown source observed that "[a] lot of people have gone further than they thought they could because someone else thought they could" (*Daily Mentoring Quotes*).

Holly Angelique, Ken Kyle, and Ed Taylor distinguish between "traditional" (asymmetrical, unidirectional) and "peer" mentoring, although these two types "may be said to fall along continua of their own." Traditional mentors provide "acceptance and support," dispense "advice and guidance," coach "in the ways of the institution," impart "important and sometimes privileged information," offer "visibility and exposure," and extend protection (197). Those who favor traditional mentorship argue that the relationship is unequal but complementary: benefits accrue to both mentor and mentee. The mentee may provide skilled labor while learning the ropes from the mentor: "The two are involved in reciprocal and simultaneous support, where both benefit and contribute to the learning process" (Creighton, Creighton, and Parks 42). Angelique, Kyle, and Taylor quote research asserting that "as mentees are trained in the practical and technical skills of the profession, 'they may undertake the more "mundane task" of the mentor's jobs and free them for more creative pursuits . . .'" (197). The quoted author's choice of "mundane" and "creative" belies the salutariness of this work relationship. Reciprocity between mentor and mentee need not be equal, but there should be an exchange, and reciprocity is one indicator of mentee satisfaction (Ensher, Thomas, and Murphy 422).

Angelique, Kyle, and Taylor believe, however, that traditional mentorships can be androcentric and exploitative and may lead to homogeneity in an institution. They find that mentoring between equals in rank can obviate the negative potential of traditional senior-to-junior mentoring. Since peer mentors are "roughly equal in terms of age, experience, rank, and/or position along hierarchical lev-

els within their institution," the relationship would be characterized by "mutuality, rather than complementarity." They also note that an institution may organize peer mentoring with particular goals in mind—"improvement of classroom instruction, greater success in acquiring grants, and/or improving the chances of achieving tenure and promotion." The authors worry, however, that peer mentoring may not eliminate hierarchy and may provoke rivalry between peers for grants, publishing opportunities, and favors from the department chair. "Thus, peer mentoring can be intimidating as well, especially when mandated by one's employer" (198–200).

Felicitous mentoring between faculty members, be it traditional or peer, usually includes compatibility, mutuality, a long and spacious view of the relationship and of the profession, openness to change, a sense of justice and fairness, and not a small degree of altruism or generosity.[5] Ellen Ensher, Craig Thomas, and Susan Murphy employ social-exchange theory to study the satisfaction of mentees in traditional ("classic 'godfather'" [421]), step-ahead, and peer dyadic mentoring relationships. Traditional mentors "provided significantly more vocational and role-modeling support than did peer mentors," although "there were no significant differences found on the amount of social support or reciprocity provided to protégés among different types of mentors," which "suggests that different types of mentors can be useful in various ways for protégés" (433–34). The study by Ensher, Thomas, and Murphy monitored three types of support: social, role modeling, and vocational. Mentees reported more job satisfaction and greater career success with traditional mentors than with peer or step-ahead mentors. Not surprisingly, sociological research has found that the mentor's gender can influence the perceived success of the mentoring relationship. John J. Sosik and Veronica M. Godshalk conclude that female mentors "provided more role modeling and less career development" for both female and male mentees. Women mentors also offered more psychosocial support to mentees of either gender, but male mentors of women "were associated with more career development than any other gender combination of mentoring relationship" (102).[6] Had Athena been aware of this syndrome, she might have stayed home with Penelope in Mentor's guise instead of following Telemachus.

Some studies propose alternatives to dyadic mentor-mentee relationships. For example, Angelique, Kyle, and Taylor describe a nonandrocentric "musing group," which is "somewhat fluid and can be altered to fit the needs of the moment" (204). Lisa Driscoll, Kelly Parkes, Fresilda Tilley-Lubbs, Jennifer Brill, and Vanessa Bannister also propose group peer mentoring and collaboration in an "autoethnographically based approach"—"[a] group of pre-tenured female faculty members [who] advance from professionally isolated individuals to a collaborative group of writers through the peer mentoring process" (5). Contrary to those who fear that peer mentoring between professionals may foster unwelcome competition, the women involved in this study overcame a sense of isolation, the pressures created by "a productive rhythm" established by colleagues, and "lack of confidence in themselves as researchers" (16).

Complexivist theorists such as Nadine Kalin, Daniel Barney, and Rita Irwin posit what they call "a/r/tographic" inquiry or mentoring relations that occur in a "*space of emergence*": "'we do not know, for sure, who we are or who we are dealing with because it is only *through* our responses in this space that we *become* who we are'" (357). For these researchers, mentoring is a relational art form based on the mentor's respect, empathy, and compassion, in which "[t]here needs to be a level of professional intimacy . . . built on trust and commitment and promoting self-disclosure and risk-taking" (362). Their theory includes exchange and mutuality, but instead of being

strictly work-related, the mutual exchange has emotional and intellectual dimensions. Both the autoethnographic and the a/r/tographic approaches can be considered self-conscious metamentoring, because those involved discuss and analyze the process as it unfolds.

Many of the sociological studies on mentoring include personal experiences and case studies. In this spirit, I offer my own, not as a model to follow but as an example of what can happen when academic mentoring is allowed to take its own course and when people of like mind and interests seek each other out and allow their relationship to grow in mutually beneficial ways. Most of the available literature on mentoring new colleagues focuses on senior-junior or junior-junior dyads in the same institution. My story involves a different kind of mentoring situation, one that began as a senior-junior pairing of people at different institutions but grew rhizome-like in new directions. At a key point the colleagues came together at the same institution, and eventually the mentor and mentee roles reversed. The relationship finally blossomed into an enduring friendship. In January 2001 Maite Zubiaurre, then a lecturer at the University of Southern California, learned that I was a visiting professor at Claremont McKenna College, nearby. She had heard me speak at a UCLA conference in 1998 and realized that we had feminist interests in common. She contacted me for a face-to-face meeting, which took place in February 2001. Over lunch we explored our determination to make a place for women's studies in the male-dominated literary landscape of early-twentieth-century Spain. Shortly thereafter, Maite sent me some article drafts to critique. As we continued to communicate, we realized that Southern California was home to many top scholars in our field who did not appear to be benefiting from the kinds of intellectual exchanges we were enjoying. So in 2003 we founded the Modern Peninsularists of Southern California to create a venue for sharing research and for keeping colleagues in our field abreast of lectures and other pertinent events at the many colleges and universities in the region. The group gathers for fall and spring meetings on different college and university campuses in Southern California to discuss two or three professors' current research projects. The electronic mailing list reaches from Stanford in the north to San Diego in the south and as far east as Las Vegas and Boulder.

As new faculty members in our field arrive in Southern California, we extend a welcome and offer to help them get settled into the academic environment. The group has become a place where young professors find mentors to read manuscripts and offer advice, where they have open forums to discuss their research programs, and where they can experiment and grow professionally away from the sometimes intimidating, judgmental eyes of senior colleagues at their home institution. At smaller colleges, there may be no one in a related field with whom to converse about research projects. We welcome graduate students to the mailing list and the meetings, but to date we have not made the semiannual research meetings a forum for graduate student presentations. The meetings offer PhD students the opportunity to make contacts with working professionals and to develop a sense of collegiality. It has been eye-opening for graduate students to observe the polish with which first-year assistant professors present their research, a skill so essential to landing a good job. Our organization of Peninsularists fits some of the sociological studies cited above, which recommend a loose-knit group approach to mentoring. As Ensher, Thomas, and Murphy observe, "[O]ne way in which protégés can receive a career boost from their mentors is through invitations into useful informal social/professional networks and provision of access to critical information" (423). Groups allow flexibility and a variety of mentors and thus can meet needs that vary from person to person and from one stage to another in a person's career.

Maite and I were so energized by our collegial relationship that two years ago we decided to collaborate on a publication. I was then semiretired, with occasional visiting appointments at UCLA, where Maite had taken a tenure-track position. I was writing a book on Spanish feminist theory in typical humanities-style solitude when it occurred to me that there was no anthology of Spanish feminist thought of the kind available for French and Anglo-American feminist theory. I proposed to Maite that we put one together. She readily agreed, and we worked up a prospectus and shopped it around to publishers in Spain. When Cátedra, one of Spain's most prestigious publishing houses, offered a contract, we set to work. A year or so before we undertook research for the anthology, Luis Cuesta, a new UCLA PhD student enrolled in a graduate seminar I was teaching, asked me if I needed a research assistant. I gave him the monumental task of perusing Miguel de Unamuno's vast oeuvre for references to Santa Teresa. He accomplished this assignment so efficiently and effectively that I hired him for other research projects; he took more courses with me, and I became an informal mentor to him. Luis's work as my research assistant led to his collaboration on the feminist-theory anthology, with his name on the title page and on a contract. Maite and I are now cochairing his doctoral thesis committee, and the three-way collaboration continues in several formats. For example, Luis and Maite supplied me with much of the material I have quoted in this article. Maite found bibliography and quotations on the Internet, and Luis located and read many of the sociological studies. He and I have discussed some of the ideas they contain, and I feel certain he will carry the fruits of this research into his professional life. He especially noted the emotional support afforded by mentors, mentors' moral and ethical modeling, and the importance of the mentee's active role in the relationship.

As Maite has moved into mentoring her own graduate students, our relationship has changed. She included me in her work coordinating the purchase for the UCLA library of a large collection of novelettes of the kind sold in kiosks in Spain. We took a memorable trip to Spain together to assess the collection. Maite has also been instrumental in my continuing to receive visiting professorships at UCLA. For several years she has collaborated on projects with her doctoral students, an arrangement rare in the humanities although commonplace in the social and "hard" sciences (note all the multiauthor studies cited here). She coedits novels and story collections with her doctoral mentees; these editions provide students with insights into professional publishing and items for their CVs.

My personal examples hardly constitute the kind of data required to validate a serious sociological study, but I believe that lessons can be drawn from them. Anecdotage is illustrative. While it was serendipitous that Maite and Luis found me, they did take the initiative. Graduate students and young professionals should be on the lookout for people who might help them achieve their career goals. They cannot expect Athena magically to assume Mentor's role. Their Athena may be nearby, but they should also look beyond the immediate faculty of their institutions and consider alumni, retirees, and faculty members at other institutions. Wherever they meet a potential mentor, they should put their best foot forward, unaggressively and strategically revealing their merits. Ensher, Thomas, and Murphy found that professionals were more willing to mentor someone who seemed high-performance (423).

I have emphasized mentoring as a positive relationship between people that promotes their growth, creativity, and discovery of their appropriate place in the academic profession. W. B. Johnson calls this condition "generativity," the "art of bringing into existence, creating, and producing" (qtd. in Kalin, Barney, and Irwin 357). However, a few titles that come up in the online search for items

on mentoring in the *Chronicle of Higher Education* point to hazards: "Graduate Students' Relations with Mentors Are Often Tense" (6 Sept. 1996), "Mentors and Tormentors in Doctoral Education" (17 Nov. 2000), "When a Mentor Becomes a Thief" (1 Apr. 2002), "The Pitfalls of Academic Mentorship" (13 Aug. 2004), "Do You Have a Bad Mentor?" (19 May 2008). Johnson's book includes a chapter on dysfunctional mentorships. The Athena model is not always benevolent. Mentors are not gods above the fray, and even the gods are subject to human emotions. We should remember Athena's treatment of Arachne when that masterly weaver challenged her superior's skill. If our mentoring is successful and a younger scholar surpasses us in accomplishment and recognition, we may not be immune to jealousy, nor can a mentee always avoid a sense of competition with a mentor. We cannot expect that a mentee will display the largesse enacted in the recent Israeli film *Footnote*. When a secretarial error mistakenly informs a scholar and father of an academic son that he has won the Israeli Prize, his son, the real honoree, prevails on the selection committee to award the prize to his father.

Sociological research suggests that mentoring can be learned through models and instructional programs, but one cannot overlook the importance of personality in the successful mentoring of peers and others. While the literature offers useful tips for improving mentoring, we have to ask ourselves if everyone in our profession is suited to be a mentor. Dick Gregory is supposed to have said, "One of the things I keep learning is that the secret of being happy is doing things for other people," and a popular saying confirms that thought: "We make a living by what we get, we make a life by what we give" (*Daily Mentoring Quotes*). Not everyone may have the generosity gene required to engage in mentoring or to be judged on it. Perhaps it is best that academic mentoring remain invisible, like Athena's relationship to Telemachus, that it not be counted in the yearly tally of merit points for salary or step increases, that it be free of evaluations and numeric scales. The personal satisfaction and pleasure one derives from helping others succeed seem reward enough; codifying and counting the mentoring experience encroaches on its altruistic dimension and converts it into one more assignment.[7] Mentoring is a great opportunity for alumni to remain connected to the institutions where they did their undergraduate or graduate work and for retired professors to continue to be useful. It is an aspect of our academic work that, like research and unlike teaching, advising, and grantsmanship, can be practiced long after retirement and be performed on a volunteer basis. It is a way to continue working and to give something back to a profession that has given so much to so many of us. Mother Teresa advised, "Do not wait for leaders; do it alone, person to person"; Benjamin Disraeli is said to have counseled, "The greatest good you can do for another is not just to share your riches but to reveal to him his own"; and, in an existential vein, Whoopi Goldberg believes that "we're here for a reason. . . . [A] bit of the reason is to throw little torches out to lead people through the dark" (*Daily Mentoring Quotes*).

Notes

1. While most of the social science literature on mentoring employs the term *protégé*, in the humanities we normally use *mentee*. Johnson prefers *protégé*, partly because it carries the French connotation of protection. Tellingly, a Spanish article genders the term as *telémacos* (Alonso García, Sánchez-Ávila, and Calles Doñate).

2. For a helpful distinction between advising and mentoring, see Creighton, Creighton, and Parks (42).

3. I randomly quote a few studies, but Johnson's book is most pertinent for a comprehensive overview of mentoring in academia. Johnson synthesizes a wide variety of scientific literature on the subject and offers a reasoned analysis of topics such as what mentors do; mentors' qualities; designing a mentorship; the phases, term limits, ethics, boundaries, and assessment of mentoring; cross-sex and cross-race mentoring; and mentorship dysfunction.

4. A large number of these entries are answers to questions received by the advice columnist Ms. Mentor, and not all the questions and answers have strictly to do with the practice of mentoring.

5. I thank David Gies, a master mentor, and my husband, Ricardo Quinones, for pointing out problems with the term *altruism* in relation to mentoring, but I use it because it occurs regularly in social and animal science literature on seemingly selfless acts.

6. The authors admit that these results may not hold for professions, such as nursing and teaching, with a greater number of female mentors and role models.

7. Johnson confirms my opinion: "Among the most consistent research-supported findings from the study of mentor-protégé relationships is this: Protégés in informal relationships report more and better outcomes than those in formally assigned mentorships . . ." (27).

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the changing profession

Directing and Teaching in a Summer Intensive Program in Portuguese

SEVERINO J. ALBUQUERQUE

EARLY IN MY PROBATIONARY PERIOD AT THE UNIVERSITY OF WISCONSIN, MADISON, LONG BEFORE MY DEPARTMENT (SPANISH AND PORTUguese) began assigning mentors to junior faculty members, I found myself in a work situation that would shape my career profoundly.

When I was hired in 1983, the Ibero-American Studies Program (as the Latin American, Caribbean, and Iberian Studies Program was then called) was preparing to renew its National Resources Center status. It was decided that the new application would include a request for a United States Department of Education Title VI grant to fund a Summer Intensive Portuguese Institute (SIPI), with emphasis on Brazilian Portuguese. The first such program was held in 1985,[1] and it has been offered every other summer in the last twenty-seven years. The grants include FLAS fellowships for graduate students in diverse fields, who make up most of the enrollments, though faculty members, staff members, and upper-level undergraduates can also sign up for the classes. A number of the graduate students, almost all FLAS recipients, come from other universities. All participants must have Intermediate to Intermediate High proficiency in a Romance language; most of them meet the requirement with Spanish. Instruction in Portuguese, from day 1, is five hours a day and five days a week for eight weeks, and culture and language are taught in tandem.

The prevalent thinking in my department in the early 1980s was to put new faculty members to the most strenuous tests to see who would survive, and little thought was given to the consequences these demands would have on their research and careers. A mentor would have objected to the inordinate amount of service that was expected of me during some of the most crucial years of my career. The colleague who came closest to being my mentor was in another department and happened to be the director of the center that had received the federal grant. As a young assistant professor, I was in no position to turn down this prominent Brazilianist, whom I admired greatly and who judged, correctly, that bringing this summer program to Wisconsin was a major coup. With what he thought

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were my best interests in mind, my senior colleague made sure I was deeply involved in the entire operation, from helping to gather information for the grant proposal to participating in the scholarship committee to selecting and supervising a lecturer to directing and teaching in the program. Not to mention arranging for workshops (e.g., the one taught by a local dance group), recruiting guest lecturers, organizing the conversation club (Bate Papo), hosting the feijoada dinner party at my house, conducting the entrance and exit oral proficiency interviews as required by the Department of Education. And so on. Not realizing that each added responsibility would curtail my research time, my mentor substitute and others thought they were facilitating my path toward a successful academic career.

Summer responsibilities were not taken into account during my tenure deliberations, although several years later I received a Chancellor's Distinguished Teaching Award, which in part recognized those efforts. It was mostly on the strength of my publication record that I went on to receive tenure, unanimously and with merit. The Portuguese program as a whole continued to grow,[2] and new faculty members were hired, but because I remained the only speaker of Brazilian Portuguese, I was expected to continue directing and teaching in the summer program.[3] At a major research university where merit was judged and promotion accorded on the basis of publications, I was at a disadvantage vis-à-vis my colleagues who, not having to teach during the summer, could dedicate their months off to their research and writing. Service encroached further as a result of the expectation that Portuguese faculty members, unlike their Spanish colleagues, would coordinate the language program, including the training and supervision of teaching assistants, during the academic year, with no release time.

Had I been in linguistics, I could have drawn from the summer and coordination responsibilities as part of my research and writing—on second language acquisition, for example—but I am a literature person. With the advent of cultural studies, however, new and exciting pedagogical opportunities sprang up, and SIPI class time dedicated to film, drama, and cultural performances (e.g., capoeira martial arts) increased considerably, as did discussions regarding gender, social, and political issues. Thanks to the schedule flexibility in a summer institute and the diversity and enthusiasm of the students, some of these discussions were lengthy and—the participants' limited proficiency in their new language notwithstanding—often intense. These discussions were to have profound and lasting implications for my career. I am now convinced that they were key in the qualitative leap in my research that led to my second book, published in 2004 and a recipient of two national awards.

So, yes, I have had a successful academic career—but important questions remain. When is it appropriate to ask (not to mention pressure) a junior faculty member to take on summer responsibilities? In the absence of a mentor, who should intervene if such a situation occurs where it is inappropriate? By directing and teaching in the Title VI–funded summer program, was I contributing to the perception that ours is little more than a service department in a large public research university? If used for research and writing, might not the time spent in planning, directing, and teaching in the summer program have dramatically improved my publication record? On the other hand, was the toll taken by summer teaching and administration really so heavy as to seriously limit my intellectual activity and overall productivity? Could it not be argued that the added teaching and service work I did in the last three decades made me a more rounded member of the profession, that contact with the many summer students shaped my teaching *and* my research, and that my career and indeed my life have benefited greatly from these experiences? Some of these

questions are not easily answered, in part because of the variables involved, but it would be hard to argue that I did not benefit or to deny that directing a summer language institute expanded and nuanced what I had thought of as academic work.

Notes

1. Summer programs in Portuguese were held in Madison in the 1960s and early 1970s, with funding from the National Defense Education Act, but they were discontinued when Portuguese was removed from the federal government's critical-language list in 1972.

2. An MLA report by Nelly Furman, David Goldberg, and Natalia Lusin noted in 2006, "Enrollments in Portuguese continue to rise steadily: the 21.1% increase noted from 1998 to 2002 was followed by a 22.4% increase in 2006."

3. In the context of globalization and in the light of Brazil's growing relevance in world affairs, interest in SIPI continued to increase, as did enrollments, although available sources, including the comprehensive MLA report cited above, do not separate summer enrollments from academic-year figures. With the higher numbers, SIPI and other summer language intensive programs became a viable alternative to the "narrow model" the MLA Ad Hoc Committee on Foreign Languages describes as "[t]he standard configuration of university foreign language curricula, in which a two- or three-year language sequence feeds into a set of core courses primarily focused on canonical literature" (236).

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External Reviews

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ONE OF THE MORE JOYOUS FORMS OF WORK WE DO AS FACULTY MEMBERS IS REVIEWING OTHER DEPARTMENTS AND PROGRAMS IN OUR fields when we serve on external review teams. The purpose is to provide a status report on the department or program for its administration as part of a regular (commonly decennial) review process. In pursuing this work, one sometimes encounters odd complaints like "A big problem in this department is the temperature of the building we work in." Then there are the occasions when all the interviewees express dislike of their colleagues. Although such extreme cases suggest why many voices are raised against the process, calling it pointless or trivial, they also identify some of its interesting and positive aspects. What appears to be a cog in a massive bureaucratic process often turns into an opportunity to make a difference. The temperature in that building really was intolerable, and complaints to external reviewers can lead to the resolution even of such annoyances.

External reviews are common in the insurance industry, especially health insurance, and in state departments of labor and health. In those contexts the term refers to outside adjudication of denied claims. No such appeals process exists for academic departments going about their business. In the old days the university where I was an undergraduate had an institution called the visiting committee, and I remember, as one of a small minority of students at a table full of distinguished-looking male trustees and (presumably wealthy) alumni with a special interest in my field, telling them (truthfully) how much I appreciated the school and my department. Whatever function external review may have served then and there, it is now normally part of the full-fledged program review that became a regular part of the landscape at public research institutions with the increased legislative interest in accountability in the seventies and eighties. A *Google* search these days brings up nearly a hundred thousand (and growing) results for "academic program review."

The process goes more or less like this. The department laboriously prepares a self-study. This document compiles statistics

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of department productivity (student credit hours, numbers of majors, degrees granted over the last ten years, etc.), a narrative of the department's history, developments since the previous report, department achievements, issues facing the department, perhaps long-term planning, and a list of what the department hopes will follow from this review. And, of course, CVs of all the faculty members. Depending on the institution, the reports can be large. Some institutions have an internal review committee analyze the document and even meet with constituencies in the department to write its own report before the external review committee arrives. Others arrange for the external reviewers to be joined on campus by representatives from the home faculty (with varying degrees of engagement). The external members examine the self-study, whatever other documents are made available, and the questions, if any, they are requested to address. Then they visit the campus, typically for two full days of meetings with administrators, representatives from the committee overseeing the review process, the department chair, each department member, and other faculty members affiliated with the department or who have an interest in it; sometimes they meet with the relevant librarian, the graduate students, and representative undergraduates. If they are lucky, the external reviewers are given a few hours to discuss their findings with one another and plan the drafting of the report before they are debriefed by some or all of the functionaries with whom they first met. Then it's off to the airport to rush home and write your share of the report, review drafts, and get the report in so you can collect your (usually generous) honorarium.

The administration meets its obligations to comply with institutional accountability requirements, but what about the rest of us? Demanding as it is for administrators, staff members, department chairs, and the faculty committees, the process does have considerable benefits, even in the current economic situation, when we may well be told not to expect additional funding no matter how glowing the evaluation. However wearisome, it is healthy for departments to think about where they are going every ten years. Furthermore, the academic committees that oversee completed evaluations offer their rotating memberships the opportunity to learn not only about the strengths and limitations of their home institution's programs but also about what colleagues in other departments do with their time. During my stint, for example, I informed scientists that the English department actually taught the analysis of literature, not grammar. From serving on the program review panel I have learned many—and perhaps sometimes equally elementary—truths about fields beyond my ken. A thoughtful review can validate—or help correct—a department's sense of its effectiveness and the institution's view of the department's standing in its field. A well-written, specific report may be less useful for an institution's external public relations, but it makes administrators take a more nuanced view of survey rankings, which are often misleading, and it provides department chairs with ammunition. It can call attention to special strengths of the group or of individuals that CVs might not show; it can give candid evaluations, especially of the younger faculty members. External reviewers visiting an institution lower in the pecking order than their own can make a big difference, particularly, I suspect, on impersonal campuses where the decision makers don't know all their players. If a place is well run, it is exhilarating to go there, meet people in your field you did not know, listen to enthusiastic students, see how creatively the members use their limited resources, and tell the people who hold the purse strings how proud they should be of this group.

Most rewarding are the occasions when a department proves better than it is thought to be and when outside reviewers can help upgrade or even preserve a program that has

been undervalued. I witnessed a case where an institution signaled to an external review team that it was looking to cut a program back—not a good strategy, as it turned out, for the report was so strong that the effort backfired. Outside reviewers can also direct attention to inequities in salary and workload and can identify the department's position and contributions, internally and externally, more constructively than on-campus colleagues can. Much of our best work as faculty members is done in a supporting role that is hard for administrators from other fields to recognize adequately. In these cases, and they are not rare, the visitors, who know what work in a specific field requires and offers to the institution, can provide the most effective communication to decision makers about what lies before them unseen or unacknowledged. It can be a program as a whole, a component of a program, or individuals in it; it can be the coordinated effort of the team to create an effective major or a graduate curriculum; or it can be the constructive contributions of one or all to the extradepartmental or interdisciplinary linkages that unify the university. Research activities can be quantified without the strain and expense of program review, but often outsiders who are in the know and who can make persuasive comparisons with departments elsewhere are essential in building and gaining recognition for programs.

Even when a review comes up only with the expected, the process focuses the department and the institution on their mutual functioning and requires both to identify and prioritize their central concerns. A review assesses not only the general standing of a department but also how its organization and programs compare with those of other institutions. It identifies large and small strengths and weaknesses, ranging from facilities to people who deserve special recognition. Because reviewers usually interview faculty members individually and in confidence, they can help identify appropriate candidates for chair. They can also help persuade bashful candidates to take on the job. Indeed, my own institution routinely uses a mini version of this process when a chair is needed: two colleagues from relevant departments interview members of the faculty and staff to find out what is on people's minds and which potential chairs will be acceptable to colleagues and why. In a large and potentially impersonal institution, the process is invaluable.

More interestingly, and probably more usefully, external reviews can come up with the unexpected. They can offer administrators and even chairs and colleagues insight into department morale. Sometimes morale problems are well known, but sometimes they really aren't. I've seen external reviewers help a chair rethink or recontextualize a department feud so that it could be moderated, if not neutralized. I've seen reviewers help a dean go beyond well-known mutual antagonisms to see what some of the "difficult" colleagues have to offer. A large department I encountered, for example, was unaware that the graduate students had serious difficulties with the TA coordinator; at another department, deservedly respected, only one out of the dozen graduate students gathered answered yes to the question, "Would you recommend this program to a friend?" In both cases the reviewers were able to open communication channels in the departments that no one had realized were blocked. And in such cases neutral parties, by sharing their experiences of other institutions, can help "plaintiffs" put their concerns in perspective.

Indeed, opening channels of communication is the single theme that connects the several reports I have helped write. Departments can be so tied up in structural or personal problems that they lose sight of where the discipline is going and how irrelevant their old feuds have become. Or, alternatively, departments can have so much invested in one achievement that they forget what else might be possible. I once saw a department unable

to produce a current version of its degree requirements, or at least unable to agree which was the current version. A heads-up from an outsider can make a big difference in such an impasse. I once encountered a situation where various department members, the chair, and several deans each had a different version (on the same day) of how, why, and even whether a department (an unusually effective and efficient one, by the way) was running a mind-boggling deficit. I took the idealistic approach and hoped that if I described the confusion in my report, someone would sit the parties down and at least establish an agreed-on version of the facts. A more cynical approach might have been to reassure the faculty colleagues on the basis of experience that a situation so hopelessly tangled would probably just hang there forever and that they should continue doing their outstanding job of rebuilding programs.

After all, not all problems can be solved. The suffocating building, for example, was restricted by historical-preservation guidelines. Still, an architectural consultation offered hope for amelioration, and the university found funds to execute the plan even in bad budget times. Where reviewers cannot intervene, they can be a useful sounding board or can furnish cover for stronger actions like recruiting outside chairs. Furthermore, they can offer a sympathetic ear, advice, and models for addressing problems that face us all—it is always helpful to exchange information about how we, especially we small foreign language departments, can make ourselves indispensable in cooperative programs like humanities and honors. Finally, although fraternizing between reviewers and reviewees is not extensively encouraged, there are still moments for stimulating professional exchange. Whenever my department is being reviewed, however uncertain I may be about what will result, I find it heartening and energizing to discuss the issues with outsiders who share my concerns and values and to learn how they confront the problems facing us. At a minimum, talking to outside reviewers offers reassurance about one's sanity.

Apart from an honorarium and a nice trip, possibly to a warmer or more exotic clime, what's in the process for reviewers? All kinds of things. Reviewing offers a great opportunity to meet colleagues in the field whose specializations differ from yours. Even someone who has taught at a variety of institutions can find it interesting and helpful to see what is going on at other places, to get a sense of prevailing norms. You learn not only from the department under review but from the other reviewers as well. I come back from reviews with ideas about kinds of courses we could be offering, areas we could introduce into our curriculum, structures for cooperating with other departments or for organizing extracurricular activities. The challenge is to get my colleagues at home interested in all these new possibilities. Not surprisingly, it is easier to give advice to people being reviewed than to those who aren't.

So without being too naive about one's effectiveness, it is still possible to say that external reviewing is joyous work. The preparation, execution, and reporting are intensive and done under pressure, but they get you away from routine cares briefly. It is less stressful to calm down other people's graduate students than your own. You are deeply engaged with promoting effective research and teaching—things we all care about—to people who live on the same planet and don't usually need to be convinced that what we do is important.

Public Stakes, Public Stories: Service Learning in Literary Studies

MARCY SCHWARTZ

DISCUSSIONS ABOUT ACADEMIC WORK OFTEN TANGLE WITH THE SEEMINGLY BIFURCATING DEMANDS OF TEACHING AND RESEARCH. OCCAsionally, they celebrate how the two endeavors nurture each other. These professional divisions, which George Levine a decade ago called a "combat" scenario between "two nations" (9), have not been reconciled since then.[1] Despite that persistent tension, when I shifted my professional energies to the academy after several years of community-based social work with not-for-profit organizations serving Hispanic populations, the challenges of balancing teaching and research were not my only concerns. I also wondered how I could incorporate community service into the multiple demands of academic life. Would there be time to devote to the community? Would I find academic work in an area where I might have something to contribute beyond the campus? Aside from location and time constraints, would I find a way to integrate into my faculty identity an engagement with the wider society, or would those endeavors be relegated to a separate self, dissociated from my academic world? I anticipated that extensions of my teaching and scholarship might connect with realms outside the academy. Accepting the challenge, I patiently observed my campus and surrounding community, searching for opportunities for interaction.

Fortunately, I landed at Rutgers University, New Brunswick, a public campus in a culturally and racially diverse city. The evident town-and-gown tensions offered clear potential for engagement. Service learning appeared on the horizon, with a splash, soon after I began teaching at Rutgers. The Citizenship and Service Education center, established in the early 1990s, was recognized by President Clinton in 1993 for its path-breaking curriculum initiatives for community outreach. I was awarded one of the first curriculum-development grants for service learning and have since taught academic courses with a service component. The Citizenship and Service Education center expanded and was relaunched in 2007 as the Civic Engagement and Service Education Partnerships Program

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and is currently part of the Collaborative, a center that supports courses, community partnerships for research, and "creative forums for civic engagement and public scholarship" (*Collaborative*).[2]

My approach to service learning in Latin American literature parallels this progression from a unidirectional community-service model to one of partnership and mutual learning. Working with local community initiatives through teaching and on my own has transformed my research as well as my teaching. The public and community manifestations of literature and culture included in my courses, researched in my scholarship, and implemented through local outreach coincide with urban municipal efforts to promote what in Latin America is called *convivencia*. I have yet to find an adequate English translation of this term, formed from the root *vivir* ("to live") and the prefix *con-* ("with"), rendering "living together with others." The term often refers to policies and programs that aim to improve public interaction, encourage tolerance, and minimize violence. These attempts to foster sociability and civility through education, literacy, and dialogue echo the frequently stated goals of service learning that promote active citizenship and democratic participation. They certainly resonate with the topics of two service-learning courses I have taught, one on exilic writing and the other on the short story and community reading.

Benjamin Barber and Richard Battistoni state that the connection between education and democratic citizenship "requires that the experience of the street be brought into the classroom" (Introd. viii). The definition of service learning that best applies to my experience focuses on the curricular, whereby the "service activity and course content are intentionally linked" (Kerins 18). Anto Kerins considers service learning the "bridge that connects the academic with the outside world. It also provides a structure for grounding students' educational experiences in rigorous, text-based coursework while moving their learning beyond the classroom and out into the community" (19). Service learning relies on this back-and-forth, inside-outside dynamic between academic content and experiential learning. A continuous, reciprocal movement interlaces the readings, writing assignments, in-class activities, and community work such that the assumed boundaries between the academic and the community components of the course fade as the two facets enrich each other.[3]

As the first faculty member to design a service-learning course in my department, I had few models to follow. The two Latin American literature courses I have taught in a service-learning framework at Rutgers were existing courses in our curriculum that I expanded to incorporate community engagement. Literature of Latin American Exile and Displacement lent itself easily to including a service component with social service agencies and bilingual schoolchildren in the surrounding community. The Spanish American Short Story, when expanded with the objectives of service learning, became Our Stories, Your Stories: The Latin American Short Story and Reading in the Community. In both courses, the service-learning component was integrated into course readings, in-class activities, and writing assignments. I found that literature enhanced the students' encounters in the community and helped dissolve the distinctions between different groups and populations. Barber and Battistoni recall how participatory community engagement breaks down the us-versus-them assumptions: "Too often, to students, 'the community' is nothing more than the problem community—a 'them' which 'we' can help but to which we do not belong. Partnership underscores mutual interdependence and helps create an understanding of 'community' not as those with problems but as the group to which we all belong" ("Season" 238). Literature is particularly effective, since the poetics of language

draws students into imagined worlds that help them to question their own worlds and to begin to extend themselves to others.[4]

Some of the pedagogical challenges—monitoring community placements, assessing the students' Spanish competency, and generating assignments to encompass both the academic and the community aspects of the course—are common to service learning in Spanish. An aspect that I expect is less common, depending on location and student population, is the often close socioeconomic and cultural identification between the students and the community participants.[5] Research about service learning considers the problematic steps in bridging the gap between town and gown, with cautionary tales about the power dynamic of university students entering into relationships with the communities surrounding their campus. Laurie Grobman, for example, underscores the importance of readings and discussions about white privilege in her service-learning literature courses (134). My service-learning experiences have had the richness of diversity in the classroom and therefore call for a different kind of grounding in difference, in the course materials as well as in the interactions with the community.

Teaching literature in Spanish at Rutgers requires navigating heterogeneous populations. Our classes include Anglophones who have acquired Spanish as a second (or third) language, heritage speakers of Spanish, and students whose first language is neither English nor Spanish. In a service-learning situation where students work closely with the surrounding Hispanic community, recognizing the differences in their identification with Hispanic culture and integrating them into the classroom and community experience are added challenges (Schwartz, "Clues"). As my examples below illustrate, these differences open up productive opportunities for reflection, civic awareness, and self-knowledge.[6]

The assignments in Literature of Latin American Exile and Displacement included reading fiction, poetry, plays, and essays and viewing films from the Southern Cone countries (Chile, Argentina, and Uruguay) and Cuba. These divergent historical contexts reveal political extremes and push the students to consider from right- and left-wing perspectives a variety of causes and consequences of leaving one's country. Military dictatorships in the Southern Cone in the 1970s and 1980s threatened (and often imprisoned and tortured) many intellectuals, who fled into exile in other Latin American countries, Europe, or the United States. After the Cuban Revolution, in 1959, when Cuba under Fidel Castro became the first communist country in the Americas, many Cubans sought exile in the United States. The course reading featured writings from exile, texts that recall the conditions at home while registering the unfamiliarity of new surroundings, a strange language, a foreign landscape, and incomprehensible bureaucratic structures. Along with historical background and theoretical readings on exile, the students read essays on language and identity, such as Gloria Anzaldúa's "How to Tame a Wild Tongue" and Tomás Eloy Martínez's "El lenguaje de la inexistencia." It was also important, particularly in connection with the Hispanic community the students encountered in their service placements, to cover displacement that is less directly motivated by political asylum. Thus, some readings dealt with economic exile, such as the Uruguayan writer Ángel Rama's essay "La riesgosa navegación del escritor exiliado," which eloquently links the economic and political roots of displacement. Exile due to sexual orientation appears in the Cuban writer Reinaldo Arenas's work, as well as in Anzaldúa's "borderland," which offers a spiritual and geographic home in contested space (*Borderlands*). In-class activities and writing assignments (literary analysis, journals, research papers) integrated the reading and the service learning. In their final essays, some students combined academic research with

reflections on their community placement, weaving together oral histories of neighborhood residents and original photography.

The students have much to contribute personally, since many of their families have experienced displacement or exile. Eliciting students' own definitions of exile and displacement at the beginning and end of the semester generates one of the most productive conversations in the course, an activity that includes a brief writing assignment and small-group discussion. By the end of the course, the students have expanded their concept of exile to encompass various societal outsiders—such as those who are gay, lesbian, or transgender or those living with disabilities—whose displacement is not necessarily geographic. Identity politics also play a role in this course. The second-largest Cuban population outside Cuba resides in northern New Jersey, and when I taught this course in the early 1990s, a number of my students were grandchildren of the first Cuban exiles. Heated arguments erupted when some Cuban American students considered themselves "more exiled" than other Hispanics in the class. Often I have had to harness intense displays of identity politics, in this case a competition over which exile was more legitimate.[7]

In many service-learning courses, students fulfill the service portion of the course together as a group, such as in early-childhood-development courses where the students all participate at the same day care center or preschool. In the exile-literature course, I encourage the students to choose from a list of community partners a placement that suits their interests and affinities. While matching students to projects can be labor-intensive, positive results are evident in the individual student experiences and in class. Students who exercise agency in their community engagement adjust more smoothly and contribute more creatively to the partnership setting than do those who are assigned a placement. An array of service placements offers diverse experiences to be shared in class. For the exile course, students participated as tutors in local after-school programs at elementary and middle schools, served as mentors to teens in a Department of Corrections youth facility, worked with teachers at a day care center, gave support to an AIDS advocacy organization, and contributed to Legal Aid. Some commuting students chose to work with a school or an agency in their home communities. Several times a semester, the class session was devoted to a roundtable in which students working in similar placements discussed their activities, challenges, and triumphs, as well as reflecting on common frustrations and setbacks. Conducted in Spanish, these discussions helped the students develop different registers of conversational and presentational competency that moved between the sociohistorical background of the readings, literary analysis, cultural theory, and community engagement. Many students continued with their community-service activity beyond the semester, some even as summer interns or paid staff members, combating the "hit it and quit it" syndrome of much service learning.

By the time I proposed Our Stories / Your Stories: The Latin American Short Story and Reading in the Community, my concept of service learning had evolved from the service-providing model toward a more reciprocal, participatory exchange between the students and the community. This course incorporated students into public reading programs in the Hispanic community through People and Stories / Gente y Cuentos, a not-for-profit organization that facilitates grassroots reading and discussion groups in settings such as prisons, schools, shelters, rehabilitation centers, and public libraries.[8] Unlike the students in the exile course, who worked in a variety of placements in the community, those in the short story course all participated in reading groups at three community sites with Hispanic adults and teenagers. Students helped

facilitate weekly sessions at a class in Spanish for adults earning high-school-equivalency degrees, a precollege mentoring program for Hispanic teens at a community college, and an English class for adults at a Hispanic social service agency. My goal was for students to function less as teachers in the community and more as participants in the groups, a goal in concert with theories of service learning as well as with the philosophy of People and Stories / Gente y Cuentos.

Our Stories, Your Stories had multiple objectives: exposing students to the Latin American short story, training them in the methodology of the reading groups, and reflecting together on local community dynamics. The reading for the course included canonical short story writers such as Jorge Luis Borges, Julio Cortázar, Juan Rulfo, and Gabriel García Márquez; new experimental writers and women writers; theory on the genre from structuralist, semiotic, feminist, and new-historicist perspectives; and readings about the methodology of People and Stories / Gente y Cuentos, including Sarah Hirschman's book on the organization. Many of the stories read in class were also shared in the community groups, further linking the academic and service elements of the course.[9] In fact, this overlap in the reading is at the heart of the methodology and politics of People and Stories / Gente y Cuentos: making great world literature available to a broad audience, outside academic institutions and across all social classes. Some stories were discussed three times: first in class, then in the reading groups in the community, and again in class, where the students compared the discussions and registered new insights based on this combination of collective readings.

The students in Our Stories, Your Stories practiced leading discussions on the stories in class using the People and Stories / Gente y Cuentos methodology and then put this practice to use in the three programs at partner sites. The students wrote journals on the course Web site in a blog that allowed the entire group to read and comment on one another's postings. This writing activity served to extend the class and community discussions and to allow students to compare notes on the various sites and age groups in the programs. As in the exile course, many of the students' final writing projects incorporated research on community building and social-class interactions along with literary criticism and analysis. Student projects in service-learning courses offer new hybrid models for combining academic writing with community activism.[10]

Service-learning literature courses must avoid losing sight of aesthetic interpretation in the contextualization of social and political realities and keep the literary at the core. Grobman warns against an insidious tendency in service learning toward "interpretations of literature to fit or explain real-world situations . . . thereby erasing the complexities of literary interpretation . . . [as if texts] are valuable only as sociological documents, not as works of art" (130). The aesthetics of exile writing go beyond documentary evidence. The readings' deployment of translation and code switching, narrative fragmentation, corporeal disjunction, temporal experimentation, extreme intertextuality, and semiotic confrontations constitute a particular poetics of space that pushes readers into their own displacement. The texts challenge cultural and linguistic codes of communicability. The stories' poetic language, ambiguities, and structure led community members in the People and Stories / Gente y Cuentos groups to discover their own stories in their own voices.

Students in their journal entries for the short story course frequently commented on the *ambiente* ("atmosphere" or "ambience") in the People and Stories / Gente y Cuentos sessions. They reported satisfaction with having helped create this mood of open interaction, of exchanging views and sharing reactions to the stories. They called the climate sane,

healthy, collaborative, instructive, and respectful. They noted how the group gradually transcended initial shyness. Building trust in one another served to boost self-confidence across the divides of social class, ethnicity, age, and language. Whether the participants were university students or members of the surrounding community mattered less and less. They all immersed themselves in a new collective relationship through shared stories—literary as well as personal—building a welcoming space of mutual respect.

Some scholars of civic engagement express concern over a decline in civic participation in the United States due to an increasing emphasis on individual achievement (Ostrander and Portney 4–5). Barber and Battistoni concur: "There has been a dispiriting erosion of democratic civic culture with a corresponding growth in civic apathy, resentment, even anger" ("Season" 235).[11] Even more urgent in our current economic crisis is the deepening divide between those who have access to employment, education, and other resources and those who do not. Evident in grave income disparities, the divide impinges on individuals' availability for civic activity across class, race, and gender lines. Perhaps awareness of these parallel trends accounts for the explosion of service-learning opportunities on campuses in the United States as well as in international study programs. Critical conversations must lead to thoughtful evaluation of the benefits and risks of these initiatives, considering the impact on both the curriculum and the community. Service learning in Spanish literature courses is unlikely to fix cultural and economic inequities. New courses with experiential community partnerships will only begin to heal town-and-gown tensions. Nevertheless, sensitizing students to the challenges and obstacles in their campus's surrounding community through active participation in it adds dimensions to education that have far-reaching effects. Particularly in public colleges and universities—where many students were raised in the area, vote in state and local elections, and bring a familiarity with local issues to their course and community experiences—service learning in Hispanic literature courses invites students to infuse their practice of citizenship with informed communication. Service learning in literature courses allows students to extend their reading and analytic skills to real and current human dramas. Instead of illustrating or representing the scenarios before them, literary language and imagination offer students aesthetic models for thinking outside binary structures, exploring ambiguities, and reconfiguring their place in the world.

Literature intersects with community participation in a praxis of collective citizenship. Discovering "the literary in public work and the public in literary work" has fused my teaching and research with community engagement (Bartel 86). I now consider my work a pursuit of engaged scholarship where teaching, service, and research into Latin American urban public culture merge. Stories from the page meet stories from the street in dynamic interactions of *convivencia*.

Notes

1. Levine devotes considerable attention to the *PMLA* special issue on "The Teaching of Literature" (112.1 [1997]), which he critiques harshly for having "failed entirely to address the fundamental problems that the current state of teaching in the university produces" and allowing "things [to] stay in place" (10, 11). *Pedagogy*'s coeditors revisit the teaching/scholarship dichotomy and quote Levine in the tenth-anniversary issue (Holberg and Taylor 1).

2. Rutgers was also included in President Obama's Higher Education Community Service Honor Roll in 2012.

3. I use *community* here to refer both to the local partnering agencies and to the people who participate in or receive services from them, despite the "misleading sense of unity" that it implies (Mathieu xii). See Mathieu for a provocative discussion of this lexical challenge, especially her use of the word *street* over *community* (xii–xiv).

4. Barber and Battistoni were visionary not only in developing service learning in their own discipline, polit-

ical science, but also in encouraging this new curricular trend in all fields of study. Their anthology, *Education for Democracy*, includes numerous literary selections.

5. Guillén comments on the mixed socioeconomic representation in her department's Spanish service-learning courses (43). In evaluating the pedagogical benefits of their curriculum, the faculty members sought out alternative service placement activities for heritage speakers.

6. For more on multiculturalism and service learning, see Jay; Grobman.

7. The Cuban American student population at Rutgers today is at least one more generation removed from the original Cuban exiles. While the topic is still hot, in my teaching experience discussions of it have become more nuanced and the students' positions less strident.

8. I have been a coordinator of People and Stories / Gente y Cuentos for over ten years. For more on the program, see *People*; Hirschman; and Schwartz, "Right."

9. The People and Stories / Gente y Cuentos bibliography includes hundreds of stories, chosen for particular literary qualities (Hirschman 27–31). Some of the stories included in my course readings as well as in the community groups are "Es que somos muy pobres," by Rulfo; "La prodigiosa tarde de Baltazar," by García Márquez; "Casa tomada," by Cortázar; and "Emma Zunz," by Borges.

10. Mathieu offers particularly creative models for student projects in mapmaking, art, journalism, and pedagogy (75–79).

11. Barber and Battistoni associate the lack of engagement in the 1990s with the previous decade's emphasis on privatization and a market economy, which increased distrust of public services ("Season").

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the changing profession

Work-Work Balance, Metrics, and Resetting the Balance

KATHLEEN WOODWARD

IN 1982, A YEAR AFTER I WAS APPOINTED DIRECTOR OF THE CENTER FOR TWENTIETH CENTURY STUDIES AT THE UNIVERSITY OF WISCONSIN, Milwaukee (I had just received tenure), I met with a program officer at the National Endowment for the Humanities in Washington, DC. "Aren't you a little young to be the director of a humanities center?" he asked. Notwithstanding the inappropriateness of the question, my point is that thirty years later I'm still in the same position, albeit at the Simpson Center for the Humanities at the University of Washington, Seattle. In a sense I haven't moved. I have consistently chosen to remain at this level in university administration, refusing the hierarchical ladder (chair, associate dean, dean, provost, president) in order to stay close to faculty and graduate student research, including my own, and relying on building networks across the campus and the country in order to have influence at my university and beyond. Two anecdotes—I think of them as short stories—illustrate why.

Work-Work Balance

First, seven years after I had become the director of the humanities center at Milwaukee, the chancellor offered me the interim deanship of the School of Fine Arts. This was a remarkable opportunity, not least because it provided me the possibility of skipping several of the bureaucratic rungs on the proverbial ladder if I wanted to go *up*. It took me a week to decide—yes. I would be expanding my options for the future. I would be learning new skills. I would be *crazy* not to. But the morning I was to give my answer the uneasy feeling in my stomach told me—no. A few years earlier I had had a baby. But family wasn't the reason. More important to me was that I hadn't finished my second book. And, even closer to the truth, if I chose the interim deanship, there would be no going back to the Center for Twentieth Century Studies, where I regularly learned so much—from historians, film theorists, and video artists, from cross-disciplinary work in mass-cultural studies, continental and feminist theory, and autobiographical studies. I stayed in that position, seeking not the familiar

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work-life balance (with the default meaning of "life" being family, children in particular) but work-work balance.

My hope is that people smile when they read this formulation, for it is a kind of pun. But I am altogether serious. I wanted to continue administrative work, which in this case meant the shaping and organization of interdisciplinary research with groups of people, but I also wanted to continue my own work—research. Most administrative positions make that impossible, since they expand to fill the amount of time available and have no relation whatsoever to research. I can think of only a very few deans in our fields in the United States who have continued to pursue research (the redoubtable David Marshall at the University of California, Santa Barbara, is one). It seems to be all or nothing—administration or research—and I wanted both. (Here I should add that I am studious by temperament; even in middle school and high school I went to the library on the weekends to study, which is to say to work! But I'm also very social, one of the few people in the academy, apparently, who actually enjoy going to meetings.) Work-work balance may strike some as oddly cold, if not obsessive. But for me the administrative component of work has an all-important affective dimension, and this provides another meaning to the notion of balance.

Second, soon after moving to the University of Washington twelve years ago to be the director of the Simpson Center, I was included in an overnight retreat of some ten women in administration, most of whom have since gone on to be deans and provosts. At an informal evening session, we were all asked to describe what we found most rewarding in our positions. I had never articulated out loud an answer to that question. My answer? It was—and remains—bringing people together around common intellectual matters. Recently, for example, I gathered together—from the faculty, graduate students, and staff campus-wide—a group interested in popular music and sound studies; they came from departments of English, music, art, and American ethnic studies and the libraries. I know these people were happy to meet one another and to be involved in a collective and collaborative conversation. What concrete projects will emerge from it, if any, remains to be seen. But what was certainly in the air was that all-important intangible I will call *intellectual morale*, which has an important affective dimension. In *The Strategy of Letters*, Mette Hjort writes about the importance of the strategic generation of positive feeling in an academic context. She believes, as do I, that "social emotions tend to produce a very particular form of interdependence, namely *reciprocal interdependence*" (185–86). This is precisely what over the years I have wanted to help create in terms of collaborative intellectual work.

Similarly, since moving to the Simpson Center I have been involved in what has come to be called the public humanities. One of our initiatives—an annual weeklong institute for doctoral students on the public humanities—has vividly convinced me that new ways of imagining our scholarship as public goods, not just professional products, give our graduate students a greater sense of meaning, where before there was only a profession, not a calling. (The University of Michigan's inspiring Julie Ellison, the founding director of Imagining America, a national consortium devoted to public arts and scholarship, has not hesitated to call this hope.) I've proceeded in a deliberate, opportunistic, and optimistic way, bringing people together, often over food at what I call Agenda Lunches. Work like this is what makes my intellectual heart beat faster. It has kept me in the position of director of a humanities center. At the same time, my idea of what I can do in the position has expanded. In great part I have been able to choose what to put in my portfolio. Lately this has included addressing professional, structural, and emerging issues in higher education head on.

My basic point, first, is that we need to find ways to combine administration in the academy with scholarship and research. Among other reasons, doing so will improve the leadership of our institutions and will help attract more women into administration. In the late 1990s the University of Wisconsin constituted a task force devoted to equality for women across the state system. One of the recommendations of the task force's report was to increase the number of women in administration, and one of the fascinating findings I remember from a meeting devoted to the report is that, unlike men, women on the faculty would often commit themselves to an administrative position for a short period and then return to scholarship and teaching (Committee). I drew from this finding the conclusion that if we can find a way to build time for research into administrative commitments, we will have a greater chance of retaining women in such positions.[1] When presented with the opportunity, we need to negotiate not just for an increase in base salary, summer support, a research assistant, and travel funds but also for time to do research—for ourselves and for the health of academic institutions.

My basic point, second, is that we need to be wholly involved in what we do—intellectually and affectively—and that the creation of intellectual morale, which is itself an affective state, is a worthy goal. We need, in fact, to redescribe administration. Robert Gibbs, the director of the Jackman Humanities Institute at the University of Toronto, has remarked that there are administrators, managers, and keepers of ideas. I like his emphasis on intellectual leadership in higher education. We should first and foremost think of ourselves as stewards of ideas and creators of public goods rather than administrators or managers. We should also understand that we can take initiatives in any position, whether we are chairs, deans, or directors of centers.

But I have a new problem. Actually, two. Today I find myself in a professional and personal crisis of sorts. Since childhood I've identified myself as a reader. And in striving for work-work balance I always knew in the past what my work—my research—entailed. It was reading and writing articles and books, editing books and journals, for print. Print was my medium. But with the digital revolution well under way, with screen culture jostling with print culture, with scholarly communication going multimodal, incorporating sound and image, with our profession so in need of more platforms for scholarship that engages public audiences, I am not at all sure what form my work will take in the future. I am eager, however, to experiment with the digital platform Scalar, which is designed for multimodal, long-form scholarship and is in development under the direction of Tara McPherson at the University of Southern California, even though I confess I don't know what focus a project of mine on Scalar might take.[2]

Metrics

My other problem is the relentless turn to metrics in higher education as the common currency of evaluation. It is jeopardizing my feeling of work-work balance on both sides of the scale. I don't want to find myself measuring out my life—or that of the humanities—with metrics that call to mind J. Alfred Prufrock's coffee spoons.

As an undergraduate at Smith College, I majored in economics, submitting an honors thesis under the title "Milton Friedman: The Quantity Theory of Money Reborn"; as the economist James Tobin succinctly puts it, when it comes to healthy economic growth, Friedman believes that the supply of "money is all that matters" (481). But soon after graduating I enrolled in a series of graduate programs in literature in navy towns (long story short: I was married to a man in the navy). It surprised me to find that I loved the close study of language and of narrative, I loved

learning the history of literature, and I loved the worlds—the rhythms, the tones and moods, the stories—created by the novel and poetry. I also loved theory. In due time I was awarded a doctorate in literature from the University of California, San Diego, with a dissertation on twentieth-century American poetry. And for decades I thought I had left behind the economist's numerical mind-set for the suppleness of language and the pleasures of narrative. But today I seem to have come full circle, inhabiting an institutional world in higher education where to a very real extent metrics are all that matter, with good metrics being shorthand for quantitative evidence that one's unit (a department, a division, a college, a university) merits an increase in the supply of money. Moreover, language—consider the reports that must be produced!—is flattened to the banality of both bureaucratic and sentimental prose, with the former focusing on numbers (the bigger, usually the better) and the latter on sound-bite stories about undergraduate students that are designed to loosen donors' purse strings.

What counts? What measures are invoked? What numbers are required? My institution, a large public research university, is not unique in having crafted what we call the Sustainable Academic Business Plan. The plan drew on the Program Evaluation Initiative, whose goal was to evaluate all academic departments by standard criteria and metrics. Here are a few of them. Student credit hours. Number of students graduated. Faculty FTE by source of funds. Faculty headcount by contract length. Staff FTE. Student scholarships. Sponsored research awards. Sponsored research assignable square footage relative to sponsored research awards. Undergraduate degree completion. Number of diversity faculty appointments. Metrics such as these have become the bureaucratic air we breathe, the quantitative atmosphere in which we live, one permeated by pie charts and bar graphs, numerical lists and totals, balance sheets and statements of cash flows. If Oedipa Maas in Thomas Pynchon's *The Crying of Lot 49* felt as if she were "walking among matrices of a great digital computer, the zeroes and ones twinned above, hanging like balanced mobiles right and left, ahead, thick, maybe endless" (150), I often have the impression that dollar signs hang like flags from our buildings, our auditoriums, our rooms, and our chairs, announcing how much it would cost to name this structure, put your corporate logo here, hanging right and left, ahead, thick, maybe endless.

What is being counted in terms of research at the departmental level in the humanities? In November 2010 we were asked to count our publications (books with single or multiple authors, edited books, journal articles, and book chapters but no single-book reviews, never mind scholarly Web sites) and to submit the aggregate numbers (not titles, not presses, but *numbers*). Departments were also "given the opportunity to write narrative statements that will help support the process of coming budget discussions" (Provost). How long were these narratives? Two pages maximum. Two pages? How can that be a *narrative*? We were narrating not substantive ideas but numbers in the service of metrics. And it should not be forgotten that, as Johanna Drucker points out in *Spec Lab*, the "very notion of a standard metric is ideological" (10).

As director of a humanities center, designated a nonacademic unit, I was not asked to submit either numbers or a two-page narrative; that's the good news and the bad news. But in order to try to participate in the dominant if not the only game in town, I itemized and aggregated data under several rubrics (how many faculty members supported by the center had received fellowships from national foundations and agencies; how many unique visitors came to our Web site). By far and away the most prominent category of data I devised was financial gifts and grants received by the Simpson Center over the past eleven and a half years, the spreadsheet of which I revised

obsessively, finding myself waking up in the middle of the night to remember, *yes*, there was another gift we received, wanting to push the total over the top of ten million dollars, figuring that would be an impressive number—and with the last award to the Simpson Center in early December 2010, just in time to submit my document, we did precisely that: $10,047,383! (There seemed to be some sort of repetition compulsion operating here, as if counting—amassing numbers, assembling evidence under the rubric of a metric—would serve as a defense against being cut, financially.) Ten million in gifts and grants over the last eleven and a half years? That's large for a humanities center. But is it enough to convince the people who make the decisions? The figure may seem substantial, but at my institution, where in the fiscal year 2009 alone the School of Medicine received over $137 million in gifts and grants, my number deflates precipitously in comparison, along with my affect, only recently triumphant. Is this a case of academic envy, about which Marjorie Garber has so astutely written? To echo Prufrock, am I measuring out the life of the humanities—and my own—with what my institution thinks are coffee spoons, if not beans? It seems I have come down with a new syndrome, an institutional fear of small numbers, to allude to the title of a provocative book by the anthropologist Arjun Appadurai (although he takes the idea of small numbers in a completely different direction).

An institutional fear of small numbers? Actually, fear seems too outsized, too stimulating, in short too subjective an affect to describe the attachment to numbers that has penetrated what used to be my everyday literary life. In 1900 the sociologist Georg Simmel wrote in *The Philosophy of Money*, "Money, by and large, is most influential in those parts of our life whose style is determined by the preponderance of objective over subjective culture" (470). As Patricia Mellencamp pointed out in *High Anxiety*, "[T]he money economy is paradoxical, separating people *and* creating strong economic bonds" (37). Today finance capitalism dominates our economy, hence the financialization of daily life, as Randy Martin puts it—and hence an increasing attachment to, if not obsession with, numbers, with numerical calculations understood to be the only purveyors of the real, of truth.

I do not mean to imply that the collection and analysis of data are wrongheaded. Far from it. I agree with Robert Solow, who observes in *Making the Humanities Count: The Importance of Data*, "The humanities community itself, including its funders, knows deplorably little about what is taught to whom and by whom, how long it takes, where graduates and post-graduates go, what they do when they get there, and how many of them there are" (2–3). I applaud the Humanities Indicators Project, admirably championed by the American Academy of Arts and Sciences's farsighted Leslie Berlowitz, which is seeking to redress this situation. The data collected and disseminated by the MLA are preeminently important, as we saw with the December 2010 release of the report of foreign language enrollments, which showed, among other things, that there have been significant increases in Arabic, Chinese, and Korean enrollments since 2002 (Furman, Goldberg, and Lusin). And Christopher Newfield's research demonstrating that the humanities generate more funds in higher education (through student credit hours) than do the sciences (through grants) is crucial.

Still, it seems inescapable to me that as members of the profession we are all becoming accountants now, if not financial planners, both at the level of an institution's central administration and at the level of professional daily life. The revenue society is a form of the risk society, producing the quantified self (department, college, etc.) as an effect of quantified, data-driven institutions, an instance of what Foucault has called governmentality. Numbers have taken up

residence in my psychic life where once lines by Wallace Stevens and scenes from Virginia Woolf danced in my head. I need to reset the balance—and get back to work. The world of higher education is dominated by what Carlos Alonso has called a culture of accountability, where education is a commodity. But as the economic sociologist David Stark reminds us in *The Sense of Dissonance*, etymologically the term *accounts* is rich, connoting bookkeeping and narration, data and stories.

Resetting the Balance

Thus, I come to the decision point in my small, personal professional story. It takes the form of a twinned resolution, first, to reset the balance of my life toward literary language (whether in print or on-screen) and detach myself from the numbing and addictive quantitative world of numbers and, second, to insist on the importance of space for collaborative intellectual work.

Literature provides us with equipment for living, as Kenneth Burke memorably said. We think and feel with literature, and universities and colleges are privileged places, if we understand them so and continue to make them so, places where such study is a living thing, a mode of inquiry, a form of knowledge, a measure of experience that can't be quantified, where literature is a touchstone and talisman, a companion and colleague, a medium in which we breathe—life. In her poem "Fidelity," Grace Paley writes that she can't abandon a book she has begun reading because the characters have become her "troubled companions" and "life had pages or decades to go / so much was about to happen to people." She is faithful to the worlds of books in an unapologetic embrace of what cannot be quantified. In Claire Messud's novel *The Emperor's Children*, one of the characters suggests malevolently that Danielle burn her books. It is impossible, Danielle responds: "I measure my life out in books" (344).

I was prompted recently to revisit Wallace Stevens, who reminds me in "Notes toward a Supreme Fiction" of the ideal the academy represents:

> Perhaps there are moments of awakening,
> Extreme, fortuitous, personal, in which
>
> We more than awaken, sit on the edge of sleep,
> As on an elevation, and behold
> The academies like structures in a mist. (386)

The idea of the academy is a noble one, and we must not allow it to be dissipated by a stifling focus on metrics, which do not inspire, encourage contemplation, or yield aesthetic pleasure. For me the intellectual space created by a humanities center both represents and—this has been my good fortune in life—instantiates that ideal, one characterized by dialogue and debate, by intellectual communities (large or small, evanescent or long-lived) that are created out of the thought-provoking air of questions and of new objects of study, and by the enlivening expansion and circulation of curiosity, collaborative and collective, itself a valuable and infectious social feeling.

Notes

1. Perhaps not surprisingly, this recommendation did not make it into the report.

2. Scalar is being developed by the Alliance for Networking Visual Culture, which is based at the University of Southern California and has received support from the Andrew W. Mellon Foundation. See scalar.usc.edu/anvc/.

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Assembly Movements and the Deregulation of the Political

STATHIS GOURGOURIS

I REMEMBER THE DEVASTATING IRONY OF A *NEW YORK TIMES* FRONT-PAGE PHOTOGRAPH ON THANKSGIVING DAY 2011 DEPICTING A ROW OF people who had pitched tents outside a Best Buy department store in Mesquite, Texas. Alas, the campers were not staging an Occupy Best Buy but positioning themselves at the head of Black Friday's mad rush. At any other time, the photograph would have been unremarkable, perhaps not even newsworthy. This itself shows how extensively consumerist desire is internalized in the American psyche. Black Friday (what a cynical name!) is so ingrained in American life that it occupies its own slot in society's calendar. Some years ago a person died on Black Friday, trampled in the mad storming of a Walmart palace in New Jersey. I argued then that charges should be brought against President George W. Bush for instigating a homicide, since on the day after 9/11 he had commanded the American people to respond to the catastrophe by going shopping.

This nexus of images and references encapsulates today's social predicament. A population addicted to the ephemeral pleasures of consumption has become a toy in the hands of ruthless profiteers, who are driving it recklessly to irreversible impoverishment, while politicians and demagogues of all kinds proclaim their commitment to defend this "American way of life" at all costs from virtual enemies, internal and external. Although some discussion about cost has been seeping upward into the country's consciousness, the pattern remains difficult to break, not only because of what is evidently a social addiction to commodification but also because people have been all the more conditioned to respond to fear and catastrophe (even imminent bankruptcy or total impoverishment) by going shopping.

Most of the 99% in the United States are still more ready to go shopping than go protesting—this we must acknowledge in order to move ahead to any substantial political assessment. Whatever effect the Occupy Movement may have had can be assessed only in the light of this realization. Various radically altering experiences have emerged from participating in Occupy actions throughout the

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country, but a crucial one would have to be the collective reversal of consumerist training, the reorientation of social desire to alternative kinds of actions that denigrate the entire paradigm of commodified life. I know that's not the language most used in this discussion, but people's actions in the Occupy Movement—from the emphasis on collective (re)education in radical democratic values to such direct action as transferring their money out of major investment banks into credit unions—speak to this effect: real democratic politics can only be conducted against capitalist values.

I am now convinced that of the many dimensions permeating assembly movements worldwide—not just Occupy Wall Street but also movements in the Arab world, in Spain, in Greece, and elsewhere—the central dimension is the opposition between democracy and capitalism. Nothing else is of consequence. There are many particulars that merit specific examination, reflection, and assessment, but they are all particulars (regardless of cultural or social-historical difference) of one substantial generality: whatever happens in today's world that may irreversibly decide the future of the planet is the consequence of an overt struggle between democracy and capitalism. For this reason liberalism is no longer useful as a signifying domain pertinent to present social-historical reality. At best, historically speaking, liberalism sought to overcome the contradiction between democracy and capitalism by forging an ideological adhesion between them. This became the dominant mind-set for both modernized societies and those allegedly seeking modernization. In this respect, neoliberalism is neither a new formation nor an aberrant branch of liberalism that can be corrected so as to return to the road of political and economic self-regulation.

If we take neoliberalism seriously not simply as economics but as a world theory, then Jean-François Lyotard's assertion that the epoch of master narratives has passed was wrong. In the narrow sense that Lyotard's assertion was made in the midst of neoliberalism's ascension to triumph and hegemony, the fact that he didn't perceive it as a master narrative of his own time raises all kinds of questions. They cannot be addressed here, but we are pressed to wonder in what sense neoliberalism indeed may perpetuate or *restage*—and the question of newness would be critical here—master narratives. In terms of economic practice, neoliberalism has a long composite history that includes the "embedded liberalism" it allegedly overcame (both Keynesianism and the neoclassical liberalism of the Chicago school that opposed it), as well as all economics landmarks since the 1970s: Reaganomics, Thatcherism, Milton Friedman's apotheosis of Hong Kong economics, Japanese privatization, the incredibly named "Pinochet miracle," the cornucopia of World Bank and International Monetary Fund shenanigans (first in the underdeveloped world and ex-Soviet societies, then South America, now southern Europe), all the way to the salient disaster we have come to call by different names: financial capitalism, economic deregulation, or globalization.

Most scandalous in accounts of this trajectory is the negligence of neoliberalism's immanent affinities with the classical origins of liberalism in Adam Smith or David Hume, both of whom put forth, not quite a theory of economics, but a moral philosophy, a world theory. After all, neoliberalism feeds on the classic liberal notion of self-regulation (an outrageous misnomer) under the name *deregulation*, which is conducted on the basis of *forcibly extracting from the market greater self-regulation*—language here plunging into nonsense. Self-regulation is exemplified by Adam Smith's classic metaphor "the invisible hand"—which is perhaps invisible but is nonetheless a hand. The free market depends on its regulation so that the norm of its freedom can be guaranteed. Deregulation was invented in the name and service

of self-regulation. Alan Greenspan, its celebrated maestro, justified this explicitly, even when, in utter cynicism, he accepted it as an ideological flaw in the aftermath of the 2008 banking collapse (Andrews).

Deregulation is an outrageously deceptive naming. It defines a decision made and backed by *political* institutions, a brutal market intervention. Even in strict economic terms, deregulation concerns specific regulation—that is, invisible rules (in the name of no rules) whose purpose is not only to maximize control of the game by those who gain from it but also to exterminate those who oppose them. So whatever the economics of neoliberalism, its politics matters most. This politics exemplifies the endemic incompatibility between democracy and capitalism. What characterizes the current situation can be named, in full cognizance of the deceptive naming, *the deregulation of the political.* Deregulation of the political benefits those who claim to be beyond the political and yet apply extraordinary political control otherwise invisible to the overt political process. This beyond is occupied by an equally occult term: *market forces.* I say this not wishing to revert to some sort of economic determinism. On the contrary, I think that against the inordinate punditry of experts about the market's difficulties in a debt-driven economy, what we face is the palpable power of market forces, a power that is, by definition, political. Likewise, since the drive to disassemble the social-democratic state in Europe and in the United States seems paramount, putting into question the very capacity of society to respond to this power, we can speak, not inaccurately, of a prolonged deregulation of the political, whose tangible outcome is that the electorate now figures as an inchoate body of renegade and uncontrolled self-interest. There are different dimensions to this phenomenon, depending on the sociocultural and historical occasion, from identity politics to ideological clientelism, which I won't discuss here except to say that they are actually symptoms of this deregulation. Alas, these symptoms of disparate microinterest that splinters the social body are often taken as safeguards of the political.

The presumption that the inextricable nexus of the economic with the political is disengageable has long served the employment of experts and media town criers worldwide. Yet no matter how this situation is expertly spun, the sphere of the political has never been more permeated and actualized by the economic. No banker, no finance minister, no international CEO, no speculator, no hedge fund manager, no public relations firm, no mass media director, no market pundit, no major economist in the university or the public sphere, in thinking, writing, or deciding about the debt crisis today, is engaged in anything but wielding *political* power. While, since Marx, we know that economic interests ultimately determine the political trajectory of societies, we now see economic agents explicitly exercising governmental power. Never mind the well-documented control of American government officials by Wall Street lobbyists; witness the unelected prime ministers of Greece and Italy earning their high-ranking qualifications at the European Central Bank. In the United States this condition is bolstered by the very arm of the law. Note three outrageous names of new American legality: *Citizens United*, *Right to Work*, *Stand Your Ground.* These names are relentlessly cruel; they mock the very polity they depoliticize by law. The United States Supreme Court legalizes the annihilation of citizenship by legislating in favor of the citizen's economic determination. And state law annihilates the rights of working citizens by legalizing their *right to work for nothing* or subjugates human life to the sovereignty of a gun in the name of private property and at the behest of the weapons industry. That this is the dominant mode of *political* power and yet remains unperceived, ignored, or disavowed is indicative of the deregulation of the political.

The assembly movement, of which Occupy is an American variant, is a direct response to this situation. Whatever the differences, assembly movements are characterized by the sheer coming together of people representing themselves, without making specific demands tied to political self-interest except to declare their withdrawal of consent to established power. The logic is simple, which is why it's so brutally real: established power is in the hands of the very rich, who are very few; against them stand the poor, and they are many. The sheer numbers of the powerless poor constitute a potential power whose actuality is unimaginable to those in control. Unimaginable but not altogether unreal, which is why the rich and few unleash very real police forces against the poor and many daring to protest, lest their numbers grow. Inordinate police repression confirms the movement's political reality.

The movement is real because the problems it addresses are real and because real people, independent of established political bodies, have decided to confront the inequities of established power on the most tangible reality the public sphere offers: the street. Surely this is nothing new. It has been historically the last option when the subjugation of peoples reaches a certain threshold of accommodation. This threshold is elastic, which is why it rarely snaps and when it does, it mobilizes an enraged response. But in demanding radical democracy, the assembly movement seeks to channel a politics of rage toward the alteration of certain ingrained assumptions and social habits, certain unquestioned modes of thinking and living.

There is an interesting paradox in the name *assembly movement*. No doubt we are speaking of a movement that spans a great geopolitical range, even if this expanse is discontinuous. A product less of contagion than of resonance, the occupation of public spaces by protesters signifies a broader phenomenon that has global dimensions in the assembly of its differential particularities. *Movement* thus refers to this process of resonance, the way that distinct events emerging from their particular social-historical ground come to recognize themselves in one another without evading their particularity. The movement is signified in the reverberation of new modes of political being—more concretely, in the mobilization of people unknown and unconnected to one another who form a new collective subjectivity through association, through coming together in a public space on the sheer basis of being economically and politically disenfranchised. We cannot discount the radical transformative power of this shared experience.

Assembly movements today tangibly demonstrate the profound democratic desire not only in what people stand for but also in how they stand—literally, in that people stand together, united by their condition, demanding what seems impossible: the alteration of an entire system of conducting politics and economics, government and legislation, law and justice. What is consistently remarkable in all assembly-movement occasions, regardless of social-historical specifics, is that people come to realize that together they learn anew what it means to be a citizen, what it means to be free, what it means to stand together with another person you don't otherwise know. What it means to act together, even if the goal is yet unclear, even if the demand is noninstrumental.

Assembly movements have shown themselves to be extraordinary schools in the making where people educate themselves on how to move democracy beyond the electoral ritual. Elections may signal democracy's essence but are degraded and incapacitated when elected representatives are bought and driven by the economic interests of the powerful few. Regardless of specific outcomes, the assembly-movement phenomenon cannot be withdrawn from the sphere of contemporary politics. The experiences of those present, of

those who make it happen, are indelible; the political appears entirely different to them. Whatever happens to what started as Occupy Wall Street, protesting citizens will persist in occupying public spaces as long as the system continues its unsustainable ways. Wall Street will never be the same. Its symbolic content has been altered, and in its name a new political reality is now open, even if the trajectory against inculcated social practices is uphill, even if the outcome remains unknown.

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Dude, Where's My Job?

WALTER BENN MICHAELS

THE QUESTION OF WHAT OCCUPY WALL STREET WANTS HAS BEEN A HARD ONE TO ANSWER—DESPITE OR BECAUSE OF *ADBUSTER*'S FOUNDing call for "one" "simple" and "uncomplicated" "demand." This is partly because the *Adbuster* candidate, "Democracy without Corporatocracy," was a little vague and partly because the many specific demands that followed it—from reinstating Glass-Steagall to reforming campaign finance to establishing an "Office of the Citizen"—didn't really capture the radical spirit of the movement. What emerged as most characteristic of OWS was something like a critique of the very idea of demands: we refuse to make any because we refuse to acknowledge that anyone has the authority to accede to them, or we will make only demands that cannot be met. But this strategy, not unlike the mechanism of occupation itself, has obvious limitations: going someplace just because you're not supposed to be there and asking for something only as long as you can't possibly get it doesn't look like a recipe for changing the world.

Nonetheless, because of Occupy Wall Street, the world has begun to change, and it did so the minute OWS adopted the slogan "We are the 99%." Economic inequality has been increasing for over half a century; in 1962 the bottom 80% of American households had 19.1% of the country's wealth; by 2007 that number had dropped to 15.0%. But it took the housing crisis—when the loss became not only relative (the share went down to 12.8%) but also absolute (between 1983 and 2009 the net worth of the bottom 80% dropped from $65,300 to $62,900)—for redistribution (upward) to begin to look like a problem (Allegretto 5–6). And it took OWS to make redistribution (downward) begin to look like a solution. To bring the point a little closer to home, it has taken "We are the 99%" to help us professors get a clearer take on the fact that when it comes to class difference, even though we have understood our universities to be part of the solution, they are in fact part of the problem.

For one thing, just as the top 10% have become disproportionately richer since 1971, so, according to *The American Freshman:*

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Forty-Year Trends, have our students: in 1971 their median household income was 46% above the national median; by 2007 it was 60% above (Pryor, Hurtado, Saenz, Santos, and Korn 24). Peter Sacks observes that in the past forty years "not only has social class been a generally more intractable problem of equal educational opportunity than gender or race, but America's higher education system has also become more dangerously stratified by class" (211). Which describes the situation nicely except insofar as it implies that class stratification has been a bug in the education system when really (as Bob Meister's remark that "the percentage of the population targeted by public universities" has been "the top 20% of wage-earners" suggests) it is more usefully understood as a feature. Indeed, economic inequality is the business we're in. It's only because we exclude lots of students that we can plausibly sell the students we admit on the economic advantages of having a college degree since if everybody had one, those advantages would disappear. It's economically advantageous to go to Harvard only because hardly anyone goes to Harvard.

Of course, there are other forms of inequality, and, as Sacks reminds us, we've been more successful with gender and race than with class.[1] It isn't hard to see why: some of the very commitments (e.g., to efficient markets) that have increased inequality have also increased diversity. Antidiscrimination has been a hallmark of neoclassical economics ever since Gary Becker's first book, *The Economics of Discrimination*, argued that in competitive markets capitalists couldn't afford any prejudices. It's all very well to want to surround yourself with, for example, white males, but limiting your labor force in this way (in effect, creating a union of white guys) raises the price of labor—good for the white guys but not for their employer. Which is why, as Becker puts it, "discrimination *harms W* capitalists and benefits *W* workers" (22). Or, more important, why the more competitive the market, the greater the need for the cheapest possible labor. *W* (and even *B* or *A*) capitalists who get their restaurants staffed by unskilled Mexicans in Chicago or their legal documents reviewed by highly skilled Indians in New Delhi totally understand the virtues of not discriminating.

The idea here is not, of course, that higher education's commitment to antidiscrimination is merely economic; on the contrary, in my experience, nothing is more heartfelt than the ethical enthusiasm your average professor or administrator feels for diversity. The idea, rather, is that the success of diversity has been a function of the complete compatibility of its ethics and its economics. There is no contradiction between the fact that the University of Michigan has been the flag bearer for affirmative action ever since Lee Bollinger's days as dean of its Law School and the fact that in the same year (2003) that *Grutter v. Bollinger* was decided, more of Michigan's entering freshmen "came from families earning at least $200,000 a year than came from the entire bottom half of the income distribution" (Leonhardt). And five years after the victory in *Grutter* (at a time when the median family income in Michigan was $59,618) the (public!) university was reporting that 16.9% of its freshmen came from families earning above $250,000 and 73.1% from families earning above $75,000 (*University*).

Now (I'm writing this at the beginning of March 2012) the Supreme Court has just agreed to review a new affirmative action case, and Bollinger, while acknowledging that "in this era of economic insecurity" some people think any commitment to diversity should be focused on "family income" rather than race, is saying what every academic I've ever discussed this with says: "Of course, we want both." But after twenty years of fighting like a cornered raccoon on behalf of the one and completely ignoring the other, what exactly does he think "of course" means? How much worse does economic inequality (which began its spectacular ascent in the United States in

1979, the year after the first landmark diversity decision, in *Bakke*) have to get before "we want both" sounds hollow not only to the people who hear it but to the people who say it?

The argument here is not that the commitment to diversity has caused the increase in economic inequality. (It would be closer to the truth to say that the commitment to efficient markets has caused them both.) It's that diversity and antidiscrimination have done and can do nothing whatsoever to mitigate economic inequality and thus that OWS's focus on economic inequality (because it has nothing to do with discrimination and everything to do with redistribution) presents challenges to the university that no amount of piety about any kind of diversity—racial or even economic—can meet. Why? Well, one obvious reason is that if we wanted the unrich to stop being such a (vastly) underrepresented minority in our universities, we'd have to throw most of our current students out. From this standpoint, the most effective version of an occupy movement on campuses like Michigan's would be one in which the students stopped occupying it and made way for not the 99% but the 75% who have been systematically denied admission. In addition to solving all diversity problems, this would undo the link between being born wealthy and earning a degree from an elite college. But, of course, it wouldn't really solve the inequality problem, since someone would still be excluded. And furthermore, even if we managed to expand higher education, make all universities as good as the best ones, and admit everyone to them, it still wouldn't do enough good—as we can see just by looking at how our inequality actually works.

According to the Bureau of Labor Statistics, the fastest-growing job category in the United States (by percentage) is "personal care aides." In 2010 there were about 861,000 of them; by 2020 that number will rise to a little more than 1,500,000. Their median annual wage is $19,640. The second-fastest-growing category is "home health aides," anticipated to go from 1,017,000 to 1,723,000; their wages are $20,560 (Lockard and Wolf 100).[2] More generally, of the 163,537,100 jobs expected to exist in 2020, only about 20% will require a BA (106). So even if we made and kept the promise of higher education for all, we wouldn't be doing much to minimize inequality. We'd be making sure that badly paid personal care aides had college degrees, but we wouldn't be making them less badly paid.[3] The nice way to put this is to say we'd be increasing equality of opportunity. The less nice way is to say we'd be asking them to endorse their own immiseration. If you're changing bedpans for $10 an hour because you never had the chance to go to college, it's not your fault. But if you did go to college and you're still changing bedpans, you have no one to blame but yourself.

The point of equality of opportunity from this standpoint is not to produce equality but to legitimate inequality, to make sure that even if the (very many) losers feel sad they won't feel cheated. But why shouldn't they? Don't our students feel cheated when the BAs they worked for leave them with nothing but debt? Don't our graduate students feel cheated when they end up off the tenure track and earning, if they're lucky, $5,000 a course?[4] Critics on the right have disparaged Occupy Wall Street for being dominated by "spoiled white suburban youths who were told that if they went to college they would get a high-paying job" (Rodan). But that's exactly what gives OWS its bite—the fact that many of the people who have been the beneficiaries of the rising inequality of the past forty years have now begun to be its victims. We shouldn't criticize their "Dude, where's my job?" sense of entitlement; we should expand it—to all the people who didn't go to college as well as the ones who did, to everybody working for $20,000 a year, regardless of what degrees they do or don't have.

And we should also recognize that in a world where most jobs don't require a college education, the more plausible path to equality

(even and especially if your PhD is in English) is not another degree but, as John Marsh argues in *Class Dismissed*, a union card. For years we've scraped by saying (mainly true) things like English majors make good lawyers. But when there are twice as many new lawyers as there are new jobs for lawyers, that defense begins to look a little beside the point (Shaer). Our goal should not be a world where the monetary value of a degree in literature can be maximized. It should instead be one where it has no monetary value at all, where the profits of health insurance companies (currently at a record high [Abelson]) are down because personal care aides are unionized and their wages are up and where the virtue of that nineteenth-century poetry class is not that it sharpens you up for first-year torts but that it gives you something to think about ("Lilac and star and bird, twined with the chant of my soul") while you're taking care of the old people. Whether Whitman on death can console them or amuse you is, of course, an open question. The value of a job that pays a living wage while you look for the answer is not.

Notes

1. If we net out economic inequality, black students today are more likely to attend college than whites are (it's called the net black advantage), and if there is any worry about the numbers of women in college, it's that they are disproportionately high.

2. The good news for the third category, "biomedical engineers," is that their median wage is $81,540. The bad news is that in 2020 there will be only 25,400 of them, not even one for every hundred "aides" (100).

3. And even if, on the Goldin and Katz model, increasing the number of college graduates decreased the wage premium commanded by workers whose jobs really do require a college degree, the gains in equality would be achieved just by lowering the wages of the better-paid workers, not by raising the wages of the worst-paid ones. That's why the organizers of the Free Higher Education movement insist on the "wrong-headedness of the human capital argument" and emphasize instead the value of "intellectual autonomy" (Reed).

4. Take a look at the pay-per-course figures for English on *Adjunct Project*, where anything over $5,000 is a very good number and somewhere between $2,000 and $4,000 a more common one.

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correspondents at large

"Education Is Our Occupation"

CELESTE LANGAN

WHEN MY BERKELEY COLLEAGUE THE POET ROBERT HASS WROTE FOR THE *NEW YORK TIMES* AN ACCOUNT OF THE OCCUPY CAL EVENT OF 9 November 2011, he described the "strange contingencies" that struck his mind (even as the police baton struck his body). Since that day, when I was arrested (the police used a technique they call a hair-pull takedown) for linking arms with students to protect tents erected in solidarity with Occupy and in defiance of the campus's no-tents policy, I too have felt those contingencies. My decision to participate was no accident; I wanted to resist the conceptual and practical attenuation of the ideal of education as a res publica. But at the time of my arrest I had not yet recognized how much Occupy resonates with issues I have made the center of my scholarly life: vagrancy, mobility, freedom. This brief essay considers the new inflection Occupy has given to my understanding of the work of education. To exercise freedom of thought is not merely to engage heterodox ideas; it is to make thinking take place and take its time. It is to refuse attempts to constrain, by regulations concerning time, place, and manner, the public exercise of thinking.

Preoccupations

In a poem titled "Resolution and Independence" (1802), William Wordsworth represents the poet as preoccupied. Despite having his spirits initially elevated by the fine weather, he's worried about his future maintenance, given the recent tendency of poets to be underemployed or worse (Robert Burns and Thomas Chatterton). He's worried about futures in general, at least in part because, like the weather, his moods seem at the mercy of systems and patterns outside his control. The figure for his preoccupation is brooding ("Over his own sweet voice the Stock-dove broods" [line 5]). At once anticipatory and gestative, retrospective and melancholy, "broods" captures the complexity with which one can occupy a present time. I suspect that a great number of scholars inhabit this mood, feeling newly vulnerable, even

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if tenured, to the effects of the general financial crisis on the concept of the university.

Wordsworth's "Resolution and Independence" has been on my mind recently, mostly because of the peculiar question that the poet addresses to an old man he espies on the margins of a pond: "What occupation do you there pursue?" (88) Such a question, phrased in terms less formal than Wordsworth's, has been the perplexed reaction of many to the Occupy Movement. Those who support Occupy, as well as those who occupy its tents, have been besieged with versions of the question. Why are you here? What's the goal? What's the agenda? More thoughtfully: What relation does Occupy have to so-called new social movements? How does it connect with earlier actions of resistance by organized labor to capitalist exploitation?

Even adepts at reading cultural events are puzzled. Fredric Jameson recently suggested that Occupy, insofar as its (dis)organization is allied to that of the "flash mob," might ultimately be legible according to the ahistoricity of the "installation": an "assemblage of heterogeneous objects in a momentary constellation" (6). In this sense Occupy seems the uncanny double rather than the antitype of Wall Street's newer, derivative financial tools: the credit default swap and collateralized debt obligation, which have made possible the transformation of debt (the negative face of credit) into a new field for capital accumulation. At the same time, however, Jameson allowed that, in the spatial logic of postmodernity, all politics is about territory: "Whether you think of the question of Palestine . . . the politics of raw materials and extractions . . . or the problems of citizenship and immigration . . . today everything is about land" (26). The problem, it appears, is to understand the relation between this spatial dimension of Occupy—in particular its reclamation of a public sphere for political life—and the history-making agency that has been traditionally associated with work.

Get a Job

Almost as common as versions of the question "What does Occupy want?" are more virulent and dismissive varieties of "Get a job." Like my niece, who, a few days after her aunt had been arrested, celebrated on her *Facebook* page the bulldozing of the remains of the Occupy Philadelphia encampment, many consider Occupiers layabouts, the latest incarnation of the class formerly known as "those who will not work" (Mayhew) or the undeserving poor. Into the latter classification would also fall those whose impoverishment is construed as the effect of a "choice" to borrow too much for college or a home. Even the more financially secure who protest growing inequality can be dismissed for wasting their time as "community organizers" instead of being "job creators." This critical attitude toward Occupiers—the assumption that they are culpably idle and undeservedly consume taxpayer resources—has remarkable similarities to critiques of Occupy: it is politically unfocused, an event or installation that lacks purpose and wastes energy that would be better put toward concrete legislative or social ends.

These various iterations of the charge that Occupy is, like its participants, unfocused and unproductive remind me of Wordsworth's famous judgment in "Gipsies" (1807) of the "unbroken knot / Of human beings, in the self-same spot!" (lines 1–2). Although Gypsies are usually classed as vagrants, Wordsworth's Gypsies do not move; indeed, their encampment is alleged to provoke the disdain even of the stars, those avatars of deep time: "Life which the very stars reprove / As on their silent tasks they move!" (23–24). Yet Wordsworth's poem describes a form of occupation legible according to the logic neither of the quasi-military, extralegal seizure of space nor of pursuit—occupation as work, the present moment as means to a particular end.

An "unbroken knot / Of human beings, in the self-same spot" could describe Berkeley's

Sproul lawn on 9 November. Our decision to protect the Occupy encampment (versions of the "blanket walls" erected in "Gipsies") by linking arms and refusing to disperse was famously called by Chancellor Birgeneau "not non-violent" civil disobedience. The tents of Occupy have provoked state-sponsored violence weirdly disproportionate to their supposed threat to the "free movement" of citizens or to public health and safety. Why? Why should the spectacle of human beings—be they Gypsies or students—occupying space without engaging in productive labor have been so disturbing for so long?

I want to propose that *thinking* has the same form, a form illegible to capitalist accumulation. Although thinking does not require motionlessness, for Wordsworth—most famously in *The Prelude*—freedom is often represented as the capacity to "pause for choice" (14.360). In "Resolution and Independence," as in "Gipsies," motionlessness is what first attracts the poet's attention, although the interrogation ("What occupation do you there pursue?") follows on the old man's slight movement:

> At length, himself unsettling, he the pond
> Stirred with his staff, and fixedly did look
> Upon the muddy water, which he conned,
> As if he had been reading in a book. (78–81)

Here fixity, shifted from the old man's body to his look ("fixedly did look"), is explicitly identified with the scholarly activity of reading. The poem tells us that the old man has come "to gather leeches" (100), though we know from Dorothy Wordsworth's journal that, with the declining availability of leeches and the increasing frailty of his body, the leech gatherer they actually met had turned to begging and to the resale of books (23–24).

Each of these contingent details resonates in the contemporary context of Occupy. Insofar as Occupy Wall Street tents offer a visual image of the relation of finance capitalism to growing social precarity, and given the long-standing representation of creditors as leeches, it is not far-fetched to consider the encampments a way of "gathering leeches." When Occupy takes place on college campuses, it underscores the precariousness of indebted students and the dwindling of liberal arts education. No longer is mere studying of books or ponds deemed "honest maintenance" ("Resolution" 105). Like the beggar, those engaged in reading are without visible means of support. As Fred Moten and Stefano Harney remark, "Credit pursues the student, offering to match credit for debt until enough credits have piled up. But the student has a habit, a bad habit. She studies. She studies but she does not learn. If she learned, they could measure her progress, confirm her attributes, give her credit." Unless they are engaged in pursuing credits, pursuing a degree as a credential for a job that might enable them to pay back their debt, students are easily lumped with the lumpen proletariat. And we know that the professoriat too is under increased pressure to measure the productivity of education, even as the "occupation" of being a student increasingly seems like nothing more than delaying entry into the class of the un- or underemployed. But suppose we were to equate the occupation of education not with pursuit—of a degree or a job—but with the practice of freedom?

Having been asked "What occupation do you there pursue?" Wordsworth's leech gatherer responds first "with a flash of mild surprise" (90). We are surprised by his surprise, David Simpson points out, because "the obligation to account for oneself in the sphere of daily life" has become "the essence of modern democratic interaction, only slightly less aggressive than the famous Althusserian moment of interpellation, 'hey you!'" (25). But the Occupy protests may have given us a new way to understand this reaction. Perhaps the leech gatherer responds with surprise to the form of the question, to the poet's singular (but now

dominant) understanding of occupation as something not yet achieved, an object of pursuit, evoked in the temporal trajectory of the poet's initial salutation: "This morning gives us promise of a glorious day" (84). This language of promise and credit correlates with the poet's representation of the affective vicissitudes of anxiety; for fear of future poverty, he cannot inhabit the present except as guilty recreation. The leech gatherer, by contrast, represents "occupation" as both the mereness of inhabiting the earth and the enriched attention of cognition. Subsisting in thought.

The Scholar-Gipsy

The beneficiary of a private annuity that took the place of a university fellowship he disdained to pursue, Wordsworth could still express nostalgia for (or fantasize) a society and a university system that supported indigent students, who,

> errant in the quest
> Of Patron, famous school or friendly nook,
> Where, pensioned, they in shelter might sit down,
> From town to town, and through wide scattered realms
> Journeyed with ponderous folios in their hands;
> And, often, starting from some covert place,
> Saluted the chance comer on the road,
> Crying, "An obolus, a penny give
> To a poor scholar!" (*Prel.* 3.469–77)

Some at Berkeley and elsewhere have carried signs with the slogan "Education Is Our Occupation." Uniting two entities increasingly known by the terms *content provider* and *consumer* (or *debtor*), the slogan reasserts an understanding of education as one of the public goods beggared by neoliberal policies oriented toward private enterprise.

I was reminded of Wordsworth's representation of the scholar as beggar when I received notice in March that I was charged with two misdemeanor offenses for having linked arms on 9 November. Initially I confused one of the statutes I was charged with violating, California Penal Code 647c, with another statute, 647(c), a vagrancy statute amended in 1961. The vagrancy law was amended because the language of the original statute, 647(1), criminalized an identity ("is a vagrant") rather than an act: "Every person (except a California Indian) without visible means of support who has the physical ability to work, and who does not seek employment, nor labor when employment is offered to him, is a vagrant." Adopting language recommended by a University of California, Berkeley, law professor, Arthur H. Sherry, the 1961 amendment, 647(c), renamed vagrancy "disorderly conduct" ("every person who accosts other persons in any public place open to the public for the purpose of begging or soliciting alms is guilty of disorderly conduct").

I was not being charged with soliciting alms, of course—although that's one way of describing the political movement to refund public education. The title of a recent special issue of the journal *Qui Parle*, for example, *Higher Education on Its Knees*, was inspired by the popular Italian protest slogan ("L'istruzione è in ginocchio") that, as Michelle Ty points out, ambiguously uses genuflection to represent "recovery, supplication, or something else altogether" (3). But I'm intrigued by how the earlier vagrancy statute, which made unemployment a crime, seems to haunt the later statute.

The statute I was charged with violating became law in 1967, two years after the Watts riots in Los Angeles, the Selma march, and the Free Speech Movement protests at Berkeley. The bill proposing a new section, 647c, "Obstruction of Free Movement in a Public Place," was initially drafted with language remarkably similar to the antibegging statute 647(c), although it was amended as follows:

> *The people of the State of California do enact as follows:*

> SECTION 1. Section 647c is added to the Penal Code, to read:
>
> 647c. Every person who~~, while soliciting customers, patronage, sales, donations, or alms, willfully harasses, annoys,~~ *willfully and maliciously* obstructs the free movement of~~, or molests,~~ any person on any street, sidewalk, or other public place or in any place open to the public is guilty of a misdemeanor.

The change in the law no doubt responds in part to constitutional challenges concerning due process; *Fenster v. Leary* (1967), for example, held that repeated arrest for living "with no visible means of support" unreasonably punished "conduct . . . which in no way impinges on the rights or interests of others. . . ." But even as the phrase describing the *speech content* of the offending act ("soliciting . . . alms") was removed, the context of the law's enactment suggests that the formal neutrality of the law's "time, place, and manner" restriction was in fact designed to neutralize or disable political speech (see Terada).

The bill proposing 647c was supported by a letter from the presiding judge of the Los Angeles County Municipal Court, Charles H. Woodmansee, who wrote to Governor Reagan, "For more than two years, at several locations in the L.A. Judicial District, organized groups, including the Black Muslims, have persistently harassed and impeded the progress of persons on and along the walkway approaches to the buildings." According to Woodmansee, "Enforcement of the citizen's right of free movement along these walkways" was "hampered by the lack of an applicable ordinance since the property, although located in the city, is owned by the county. Under this circumstance, neither the Police Department nor the Sheriff's Office can make arrests." Hence the proposal of a new state law.

Upholding the right of free movement, the law restricts freedom of assembly and the right to occupy public space as a territory for living. Although it might be objected that inquiries into the political agenda of Occupiers are different in kind from police interrogations of people stationed in the public way "without visible means of support," I would argue that such questions reflect a narrowing of freedom and of the concept of the political. A sign at Sproul Plaza in November read, "If Money Is Speech, So Are Tents." The allusion to the 2010 decision of the United States Supreme Court granting rights of citizenship (speech) to corporations underscores one discursive function of Occupy. Exercising the right of assembly against time, place, and manner restrictions, Occupiers give new meaning to (or reclaim) the title of the plaintiff in the Supreme Court case, "Citizens United," by powerfully representing as a "corporation" a postindustrial reserve army with no place in the world except the public sphere.

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Forum

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Ecocriticism's Growth and Diversity

To the Editor:

As an insider to the history of ecocriticism, I was familiar with most of the information reported by Cheryll Glotfelty in "The Formation of a Field: Ecocriticism in America" (127.3 [2012]: 607–16), Michelle Balaev's interview with her, but I appreciated its appearance in *PMLA*. A number of additions can be offered here to supplement Glotfelty's recollections, which, ironically, omit the role of the MLA in the natal phase of ecocriticism in the early 1990s. Her historic 1989 letter proposing the creation of a new discipline and our subsequent meeting in Chicago jolted me into a Monsieur Jourdain–like awareness that I had been unwittingly writing ecocriticism all along—and so had a lot of other people. As we hatched plans for the now canonical *Ecocriticism Reader* I got the idea to propose and chair an MLA convention session on the greening of literary study. My call for papers in 1990 brought many replies, from which I could have chosen a few outstanding panelists, but the proposed session got turned down. When the proposal was resubmitted, in 1991, the result was Ecocriticism: The Greening of Literary Studies, a landmark session at the 107th MLA convention, in San Francisco, which predated by a few months the Western Literature Association conference that Glotfelty alludes to as the genesis of the Association for the Study of Literature and Environment (ASLE). Modestly requesting a meeting room with twenty-five seats, we were stunned by the more than one hundred attendees who forced us into a last-minute search for a larger space. After all the papers had been delivered, we passed around a sign-up sheet so that we could stay in touch with all the attendees.

My own earliest ecocritical essays, which found their way into the bibliography that led Glotfelty to write her famed form letter (reproduced in Balaev's interview), discussed air pollution's effect on body and brain

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and had little, if anything, to do with nature writing, the originating genre of the ecocritical movement, now vastly expanded into multiple disciplines. Lurking under the surface of those early writings were intimations of Darwinian evolution, the force of the environment on the human body, and the nature of consciousness. Today a proliferation of fields, such as behavioral ecology, treats subjects like these. In June 2001 Joseph Carroll's talk at the ASLE conference at Northern Arizona University, Flagstaff, "Adaptation, Environment, and Literary Study," gathered up some of the ecocritical threads woven through his already influential book *Evolution and Literary Theory* and offered life-changing epiphanies for the humanities. What there began as a Darwinian ecology opened doors from the humanities into the sciences—most recently, into paleoanthropology and archaeology—and, in my case, into consciousness studies. This trajectory can be seen in my 2009 book *The Nature of Being Human: From Environmentalism to Consciousness*. After the book's final chapter, "My Life as a Robot," I pursued its theme—"eco" with a vengeance!—even further in my essay "Free As We Need to Be." Few readers of that overview will fail to notice the extent to which "[t]he old order changeth, yielding place to new." My article "How We Became So Beautiful and Bright: Deep History and Evolutionary Anthropology" entails still broader perspectives (see http://hfromm.net/professional). Most of these writings would not exist without the generative force of ecocriticism, extending well beyond the earlier social challenges of ecofeminism, environmental justice, capitalist critique, environmental law, and subaltern-cultures studies, among other disciplines.

Indeed, as I write this letter, *Science*, *Nature*, and the news media dependent on them are reporting on the trillions of microbes constituting a microbiome in our guts and on our skins. These almost invisible life-forms (our own personal Higgs bosons), like the more visible, biologically diverse animals from whom we derive, dissolve the traditional, humanist boundaries between an imperial "us" and a merely ancillary "environment." Even a discipline as modest as ecocriticism, having expanded so greatly over the past twenty-five years, can be sure that infinite worlds remain for exploration.

Harold Fromm
Institute of the Environment
University of Arizona, Tucson

Reply:

I appreciate Harold Fromm's emphasis on the diverse approaches found in the ecocritical field and on the relevance of ecocriticism to the goals and activities of the MLA because this was the future envisioned by the early scholars. Ecocriticism is an expansive, interdisciplinary field of study that arose from a shared desire for a new literary theory and practice. This shared interest has made ecocriticism a robust field that continues to grow, as seen in the newest ecocriticism program in the United States: the literature-and-environment program that started in the fall of 2012 in the English department at the University of Idaho, spearheaded by Scott Slovic, Jennifer Ladino, Erin James, Janis Johnson, and Jodie Nicotra. The field is also becoming rooted as an academic discipline around the world, in countries such as China, India, Brazil, and Australia, to name only a few.

Although it may be enticing to try to pinpoint the exact second when ecocriticism was born, the formation of a discipline is never that clean. The field grew out of a community of scholars interested in the wide relations between peoples and places, society and nature, literature and the environment. The ecocritical field was building across conferences, disciplines, and institutions over several decades to gain a critical momentum in the early 1990s that led to the founding of ASLE in 1992.

In foraging in the ecocritical past to find stories of the field's origins, I chose to start with Cheryll Glotfelty, who initiated the idea for the first ecocritical anthology in the 1989 letter that she wrote as a graduate student. My longer project entails a series of interviews of the major ecocritical scholars who were active in

the formative years of the field, which will accompany my interview with Glotfelty. Her letter and the ideas brought forth in it, along with the anthology she coedited with Fromm, helped catalyze the public recognition of a field. In this old, wrinkled letter (complete with handwriting in the margins), Glotfelty invites others to help develop ecocriticism as a discipline, collaborate with her on an ecocritical anthology, and circulate an ecocritical bibliography (she attached her own twenty-page bibliography). The collaborative spirit that pervades her letter is a characteristic element that defines not only the historical formation of ecocriticism in America but also the interdisciplinarity across traditionally separated fields that continues to define ecocriticism. In addition, Glotfelty's letter expresses a type of sustainable intellectual ethos that inquires how we as scholars can preserve and expand a critical practice, as well as how we might make our work matter in the world.

This latter concern has been contained by the term *social activism*, but it can also be understood as the extension of a literary criticism that connects the meanings inside and outside of texts. Glotfelty's question "How can one, as a literary critic and teacher, contribute to the ecological health of the planet?" is a pivotal concern that ties together the spheres of the personal and public, the individual and society (610). While ecocriticism places this concern at the forefront of its practice, the question of how academic scholarship relates to the wider world always underlies literary criticism.

The ability to cross traditional borders, innovate, diversify, and collaborate that characterizes ecocriticism also defines many principles of literary criticism today. Literary criticism is by nature theoretically and practically dependent on different systems of knowledge and types of interpretation that elucidate meaning, value, and form. To a certain degree, literary theory and criticism are necessarily invested in exploring the problem of the connection between the personal and political, the theoretical and practical. Perhaps the term *social activism* is a misnomer because literary theory and criticism are anchored in the trade winds of language and experience that produce ethical dilemmas arising from the relation between ideas and actions.

The question remains for literary criticism as it does for society: "What is the connection between the text and world, ideas and actions?" In thinking of the relation between scholarship and activism that seems most urgent in ecocriticism, I am reminded of a poem by Adrienne Rich (1929–2012), entitled simply "18," that addresses this question of connection between inner and outer worlds. The poem's speaker explains:

> The problem is
> to connect, without hysteria, the pain
> of any one's body with the pain of the body's
> world
> For it is the body's world
> they are trying to destroy forever
>
> (*Your Native Land, Your Life*; New York: Norton, 1986; print; 100)

The full poem expresses a tragic view of existence that imagines the individual as disconnected from her own body, other individuals, society, and nature. Yet the speaker articulates the need to reconnect the broken ties between self and other, mind and body, and human beings and nature in order to fully inhabit one's life. The disparate self exists in the desire to return to the *other*—body, society, environment. This attempt to harmonize self and other can also be understood as the effort to interpret existence, which is a view traced back through the historical development of literary theory and criticism. As found in Rich's poem, the act of locating knowledge in the relations between two worlds of meaning, a gesture of connecting parts to the whole that ties the individual to society and to nature, speaks to the linking of diverse disciplinary worlds that accompanies literary analysis. One of the refreshing elements of ecocriticism that has allowed it to thrive in different parts of the world is its ability to situate the problem of interpretation in the relational dynamic between theory and social action.

Michelle Balaev
Wake Forest University

Reply:

I am chagrined that I forgot to mention the 1991 MLA convention session that Harold Fromm organized and on which I presented. Fromm's idea of proposing a special session on ecocriticism at the convention to raise interest in the topic and perhaps to garner essays for the anthology bore fruit, and thanks to him *The Ecocriticism Reader* features essays by three of the panel's participants: Alison Byerly, Cynthia Deitering, and William Howarth, the respondent. (The third presenter was Sean O'Grady.) Now that my memory is jogged, I recall the madcap scramble for a bigger room and the impromptu collection of people's names and addresses. The resulting mailing list was used to announce the formation of the Association for the Study of Literature and Environment (ASLE) less than a year later, at the 1992 Western Literature Association (WLA) conference in Reno.

I'm wondering if I may have forgotten the MLA's role in the natal phase of ecocriticism because I and many early ecocritics have tended to think of the MLA as an antagonist rather than an ally? To many of us the MLA looms as a large, intimidating, conservative association whose first answer is likely to be no, suggesting a code to crack, a wall to breach, a party to crash. Because the MLA is the major American professional organization for the study of language and literature, it is important for any new critical movement to try to be represented at the MLA convention and in *PMLA*. But the way is full of roadblocks, and acceptance comes only belatedly, well after a field is already established.

Recognizing the power and importance of the MLA, in the early 1990s I formally applied to add a discussion group on literature and environment. The answer was no. So, after ASLE was formed, Mike Branch and I began to pursue the possibility of ASLE's becoming an allied organization of the MLA. We learned that to be considered an allied organization—and thus have a voice at the annual convention—an organization must have been in existence for at least six years, have bylaws and scholarly publications, and have organized at least two prior special sessions. In due course we applied, and ASLE finally became an allied organization, holding its first entitled MLA convention sessions in 1998.

The conservatism built into the MLA protects this prestigious association from the embarrassment of indulging in passing critical fads and entertaining offbeat political perspectives. But its insurance against risk is bought at the price of innovation. Since the exciting 1991 MLA special session, Fromm has proposed two other special sessions on emerging directions in literary studies, one on literary Darwinism, the other a few years later on enactive criticism. Both were turned down.

Given this history of rejection, I was surprised when Michelle Balaev informed me that she intended to submit our interview to *PMLA* and stunned to learn that the interview was accepted, slated to be published with a cluster of essays on sustainability, an essay on climate change, and another on waste. Some ecocritics will view the greening of the MLA with skepticism, reluctant to trade ecocriticism's radical edge for suspect respectability. However, I believe that the mainstreaming of environmental criticism will give scholar-activists leverage to teach green and to press for curricular and policy changes at the colleges and universities where they work.

Still, I hope that we can build on the changes instigated by *PMLA*'s recent editors and continue their effort to make the MLA and *PMLA* more receptive to new ideas. I would love to see *PMLA* be as cutting-edge in literary studies as *Science* and *Nature* are in the sciences. Wouldn't it be great for the media to report on new ways of thinking recently published in *PMLA*? Wouldn't it be refreshing if experimental, controversial, and even wild ideas were granted sessions at the MLA convention? A word of advice, however: schedule those sessions in big rooms. As the pace of change in the world accelerates, I would like to urge the MLA leadership to ask how the world's largest professional organization for the study of modern languages and literatures—and its annual convention and journal—can be made more avant-garde. The changes may have to be

structural, not just attitudinal. The MLA could follow the lead of the WLA, which is preparing a special issue of its journal, *Western American Literature*, devoted to the work of younger scholars.

Cheryll Glotfelty
University of Nevada, Reno

Auden and the Poetics of Flight

To the Editor:

Readers of Marit J. MacArthur's "One World? The Poetics of Passenger Flight and the Perception of the Global" (127.2 [2012]: 264–82) may be interested in W. H. Auden's poem "In Transit," written probably in 1950, which has something to say about every one of the issues that the essay explores. The abstract of the essay (424) could almost serve as a summary of the poem. "In Transit" may be found in any edition of Auden's *Collected Poems*; it was first published in his book *Nones* (1951) under the title "Air Port."

Edward Mendelson
Columbia University

Reply:

I am grateful to Edward Mendelson for drawing attention to W. H. Auden in connection with my essay. There is in cultural-literary history an inherent risk that, caught up in the larger stories we are trying to tell, we may overlook the subtle insights of individual works of literature. To my own work in this area, I also try to bring the strengths of author-centered close reading. In this regard, the expertise of scholars like Mendelson is invaluable.

While no single poem encompasses my entire argument about the poetics and ethics of flight, there is no doubt that Auden has insights to offer. Given the scope of my topic and the word limit for *PMLA*, for the final version of my essay I had to make extensive cuts. Among the most painful were a consideration of James Dickey's "Falling" and a section further discussing Auden, including "Journal of an Airman" (1932), whose possibly fascist narrator suggests that "geography is just about a hundred thousand million times more important to [modern man] than history," and "On the Circuit" (1963), whose humorously cynical speaker is "an airborne instrument" (*The English Auden: Poems, Essays, and Dramatic Writings, 1927–1939*; Ed. Edward Mendelson; New York: Random, 1977; print; 420; *The Collected Poems*; Ed. Mendelson; New York: Mod. Lib., 2007; print; 729). I might have mentioned "In Transit" as well.

However, the poem does not deal primarily with the jet passenger's aerial perspective, which was my chief interest in the essay. Rather, "In Transit" is located, if anywhere, in the "nowhere" of an anonymous airport—thus Auden's original title. It also dates from the immediate postwar era, not the period on which my essay focused: roughly 1965–80, when access to commercial passenger flight was becoming more widespread and was, as I put it, no longer thrilling and not yet tedious. (The transatlantic, well-traveled Auden, prescient about so many aspects of contemporary life, articulated the worldly sense of tedium before it became familiar to many. It probably helped that commercial airports were less welcoming in his time.) The traveler's malaise in the poem is postwar in its hopelessness about avoiding violence or challenging ancient, unjust power hierarchies and in its complicated nostalgia for and mistrust of a rooted, traditional existence, which the war had apparently destroyed in Europe. The poem takes to the air only in the last of six stanzas:

> [A voice] calls me again to our plane and
> soon we are floating above
> A possessed congested surface, a world:
> down there
> Motives and natural processes are stirred by
> spring
> And wrongs and graves grow greenly;
> slaves in quarries
> Against their wills feel the will to live
> renewed by the song
> Of a loose bird, maculate cities are spared
> Through the prayers of illiterate saints, and
> an ancient

> Feud re-opens with the debacle of a river.
> (*The Collected Poems* 540)

One of many observations we could make about "In Transit" is that it links flight with an understandable pessimism about human nature and fantasies of improving it. This sentiment is familiar from earlier, better-known poems such as "Musée des Beaux Arts," which dates from 1938, the same year Auden coined the word *apolitical*, as I mentioned in briefly reviewing the poetry of aerial bombing. It is also significant that the bleak outlook of "In Transit" arises primarily through meditation on the scene of an airport, a place that often inspires feelings of dislocation and unease as well as a certain pleasant sense of anonymity.

To be sure, airports are central to the culture of flight; David Pascoe discusses "In Transit" in his seminal *Airspaces* (2001). However, the now ubiquitous experience of passenger flight and the aerial perspective it provides have inspired a distinct genre of poetry, one that is continuous with the Romantic tradition of landscape meditation and that holds my critical interest more than most writing about airports. Readers familiar with the entire poem may notice that the tone of "In Transit," dominated by the airport's vague sense of ennui, gets something of a lift in the final stanza—literally, as the plane ascends, and figuratively, as the world's intractable problems are depicted as entangled with its vast, cyclical natural beauty. Often in poetry of passenger flight, the lyric impulse arises in response to the aerial perspective even as that perspective—with the supreme freedom from earthly obligations that it implies and enacts—involves the thoughtful passenger in the ethical conundrums of globalization.

In an early version of my essay, the following passage from Auden's essay "American Poetry" (1956) served as an epigraph:

> It is an unforgettable experience for anyone born on the other side of the Atlantic to take a plane journey by night across the United States. Looking down he will see the lights of some town like a last outpost in a darkness stretching for hours ahead, and realize that, even if there is no longer an actual frontier, this is still a continent only partially settled and developed, where human activity seems a tiny thing in comparison to the magnitude of the earth, and the equality of men not some dogma of politics or jurisprudence but a self-evident fact.
> (*"The Dyer's Hand" and Other Essays*; New York: Vintage, 1968; print; 358)

In some respects, the guarded idealism of this meditation, published five years before the first human being was sent into space (Yuri Gagarin), anticipates astronauts' reflections on first seeing the earth from space. It is typical of what the geographer Denis Cosgrove calls "whole-earth discourse," emphasizing the essential unity and fragility of the globe (*Apollo's Eye: A Cartographic Genealogy of the Earth in the Western Imagination*; Baltimore: Johns Hopkins UP, 2001; print; 262). As he did in respect to so many contemporary concerns, Auden got there first. His imaginative and ethical responses to what we now call globalization are still instructive, and his work is largely free of the ugly prejudices of many of his contemporaries. It is heartening to see recent work on the poet—most obviously Aidan Wasley's *The Age of Auden* (2011)—register anew his deep influence on a generation of American and other English-language poets and his central importance to the study of twentieth-century poetry.

Marit J. MacArthur
California State University, Bakersfield

Minutes of the MLA Executive Council

[Note: The Executive Council voted to approve these minutes at its May 2012 meeting.]

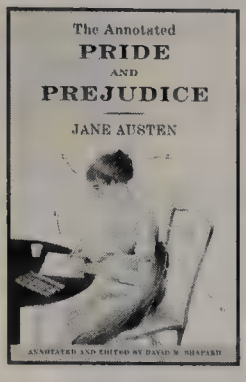
THE COUNCIL MET ON 24–25 FEBRUARY 2012 AT THE MLA OFFICE IN NEW YORK. President Michael Bérubé presided. The officers present were First Vice President Marianne Hirsch, Second Vice President Margaret W. Ferguson, and Executive Director Rosemary G. Feal. The Executive Council members present were Samer M. Ali, Barbara K. Altmann, Jonathan Arac, Debra Ann Castillo, Jennifer Crewe, Dorothea Heitsch, María Herrera-Sobek, Lanisa Kitchiner, Lutz Koepnick, Richard M. Ohmann, Karin C. Ryding, Mecca Jamilah Sullivan, and Kathleen Woodward. Lawrence I. Buell was absent. The MLA staff members present were Director of Operations Terrence Callaghan, Director of Bibliographic Information Services and Editor of the *MLA International Bibliography* Barbara Chen, Director of Scholarly Communication Kathleen Fitzpatrick, Director of Programs and ADFL Nelly Furman, Associate Executive Director and Director of Publishing Operations Judy Goulding, Director of Financial Operations Amilde Hadden, Director of Convention Programs Maribeth T. Kraus, Director of Research and ADE David Laurence, and Assistant to the Executive Director and Coordinator of Governance Carol Zuses.

On 24 February, the council began by meeting in executive session to review council members' fiduciary responsibilities. Following the executive session, the council convened in regular session to begin working though its agenda. Soon after lunch, the council met in subcommittees. The Subcommittee on Administration and Finance reviewed four staff reports and one staff request and considered appointments to five MLA committees. Attending were Michael Bérubé, chair; María Herrera-Sobek; Lanisa Kitchiner; Lutz Koepnick; and Karin Ryding. The Subcommittee on Projects (Marianne Hirsch, chair; Samer Ali; Barbara Altmann; Jonathan Arac; and Richard Ohmann) met to discuss four staff reports and two staff requests and to consider appointments to six MLA committees. The Subcommittee on Meetings and Publications (Margaret Ferguson, chair; Debra Castillo; Jennifer Crewe; Dorothea Heitsch; Mecca Sullivan; and Kathleen Woodward) reviewed five staff reports and two requests and considered appointments to six MLA committees. At the conclusion of the subcommittee meetings, the full council reconvened in regular session to hear the reports and recommendations of its subcommittees and to begin taking action on the requests before it. On 25 February, in three regular sessions, the council continued working through its agenda. The council adjourned at 1:55 p.m., having concluded all the business before it.

The council took the following actions:

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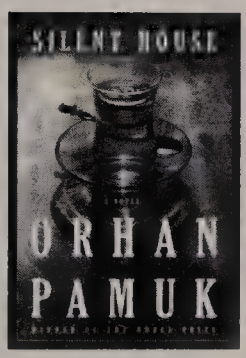
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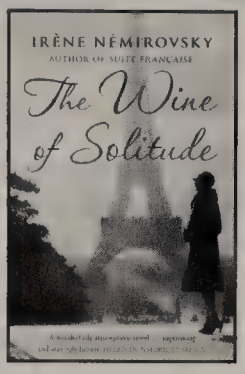
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BY ORHAN PAMUK

Translated by Robert Finn

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1. *Administration and Finance.* The council received the independent auditor's report and financial statements for the year ended 31 August 2011, which showed that the association concluded the fiscal year with a surplus of $723,639 in the unrestricted fund. Members of the council's Audit Committee commented briefly on their meeting with representatives of the independent auditor, EisnerAmper LLP, and the council voted to accept and approve the audit report and financial statements.

The council also received the Finance Committee's report, which reviewed the budget for the current fiscal year using four-month projections. Rosemary Feal said it was too early in the fiscal year to make changes to budget projections, except in the categories where actual revenue and expenses had been recorded (e.g., for the convention), and she noted that the overall budget deficit reported in October had been reduced. Feal reviewed the status of the association's reserves (the endowment plus the cash reserve) and explained that the association does not draw on the endowment to pay operating expenses. She also responded to council members' questions.

The Finance Committee asked the council to consider several matters relating to the preparation of a budget for the fiscal year 2012–13, and the council authorized the staff to prepare a balanced budget.

The council adopted the following resolution relating to financial management. [Note: The president certified the council's action by signing the original document containing the resolution. The document was then stamped with the association's corporate seal.]

> WHEREAS, article 4, section E of the constitution of the Modern Language Association provides as follows: "The permanent fund of the association and its other endowment funds shall be administered by a board of three trustees, each appointed by the Executive Council for a three-year term, the three terms to be staggered by one year. One of the trustees shall be designated the managing trustee"; and
>
> WHEREAS, Herbert Lindenberger, Malcolm Smith, and Catharine Stimpson have been appointed by the Executive Council as the three trustees with authority to administer the permanent fund of the association and its other endowment funds, and Malcolm Smith has been designated the managing trustee of this committee (the "Permanent Fund Committee");
>
> NOW, THEREFORE, be it
>
> RESOLVED, that, upon the written direction to Rosemary G. Feal as executive director, Judy Goulding as associate executive director and director of publishing operations, and Terrence Callaghan as director of operations of any member of the Permanent Fund Committee to effect the purchase, transfer, sale, or other disposition of any security or securities held in the permanent fund or any other endowment funds, the executive director, associate executive director and director of publishing operations, and director of operations be and hereby are authorized and directed to take all such steps and to execute and deliver all such documents as they shall deem necessary or appropriate to effect such purchase, transfer, sale, or other disposition; and be it further
>
> RESOLVED, that the president of the MLA be and hereby is authorized and directed to certify this resolution to any third party requiring delivery of same in order to substantiate the proper authority for the disposition of the securities of the permanent fund or any other endowment funds.

The council authorized the following staff members to sign nonpayroll checks over $1,000: Terrence Callaghan, Barbara Chen, Rosemary Feal, Judy Goulding, Maribeth Kraus, and David Laurence.

Finally, the council reappointed Jennifer Crewe and appointed Richard Ohmann to the council's Audit Committee for 2012.

2. *Revision of the MLA Dues Schedule.* The Executive Council confirmed the action taken by the 2012 Delegate Assembly to revise the dues schedule of the association (see May 2012 *PMLA* 672–74). The table on page 1026 shows the new dues schedule, which includes increases over the next three years.

3. *Establishment of Task Force on Doctoral Study in Modern Language and Literature.* Pursuant to the recommendation of the council's planning group on graduate education (see May 2012 *PMLA* 692), the council established the Task Force on Doctoral Study in Modern Language and Literature and gave it the following charge:

> The Task Force on Doctoral Study in Modern Language and Literature will consider the prospects for doctoral study in modern language and literature in the light of transformations in higher education and scholarly communication, including: developments in the academic job market, changing conditions and expectations for new faculty members, and placements in nonfaculty positions. The task force will review information on the current state of graduate education, including but not limited to questions of cost, program structure (including examinations and dissertation expectations), time to degree, diversity, professional development, and job placement. The task force will study relevant MLA documents and other publications, consult with appropriate experts on specific topics, and solicit opinions widely through venues such as open meetings at the annual convention. The task force should identify several graduate programs already exploring new approaches to doctoral education or prepared to do so and assess implementation strategies in collaboration with faculty members in those programs. The task force will conclude its work by communicating its findings to the Executive Council and recommending a course of action.

The task force is to have a term of approximately two years. It will hold meetings in 2012 and 2013; it is expected

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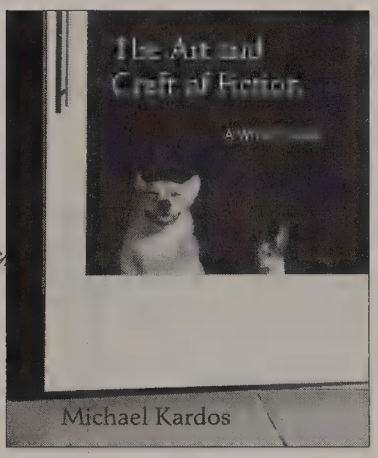


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2 $15,000–$20,000	$40	$42	$44	$46
3 $20,000–$30,000	$50	$52	$54	$56
4 $30,000–$40,000	$70	$73	$76	$79
5 $40,000–$50,000	$85	$88	$91	$94
6 $50,000–$60,000	$100	$104	$108	$112
7 $60,000–$70,000	$115	$120	$125	$130
8 $70,000–$80,000	$130	$135	$140	$145
9 $80,000–$100,000	$145	$151	$157	$163
R $100,000–$120,000	$165	$172	$179	$187
T $120,000–$140,000	$185	$193	$201	$210
V $140,000–$160,000	$205	$214	$223	$232
W $160,000–$180,000	$230	$240	$250	$260
X $180,000–$200,000	$255	$266	$277	$289
Z Over $200,000	$280	$292	$304	$317
E Student	$20	$21	$22	$23
L Joint Secondary	$40	$42	$44	$46

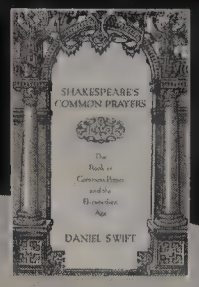
to submit a progress report to the council in February 2013 and its final report no later than February 2014. The council appointed the members of the task force: Carlos J. Alonso, Columbia Univ.; Russell A. Berman, Stanford Univ. (chair); Sylvie Debevec Henning, East Carolina Univ.; Lanisa Kitchiner, Howard Univ.; Bethany Nowviskie, Univ. of Virginia; Elizabeth Schwartz, San Joaquin Delta Coll., CA; Sidonie Ann Smith, Univ. of Michigan, Ann Arbor; and Kathleen Woodward, Univ. of Washington, Seattle.

4. *Establishment of Steering Committee on New Structures for Languages in Higher Education.* Pursuant to the recommendation of the council's planning group on the association's language agenda (see May 2012 *PMLA* 690–92), the council established a joint MLA-ADFL committee to oversee the development of an outreach program that will include as one of its components the language consultancy project that the council initiated in 2010. The council gave the new committee the following charge:

> The Steering Committee on New Structures for Languages in Higher Education (SCNSL) is charged with establishing the joint MLA-ADFL outreach program that aims to serve departments and faculty members in languages other than English. The outreach program will include the following features:
>
> - a consultancy service, available on request to departments that are members of the ADFL
> - a network of field representatives who can undertake campus visits locally and participate in workshops, seminars, and conferences either locally or nationally
> - special workshops, seminars, or conference presentations on relevant topics (e.g., curricular redesign, assessment)
> - mechanisms for disseminating MLA and ADFL findings, policies, and guidelines (e.g., regular convention sessions, an online forum, Webinars)
>
> The SCNSL will be responsible for recruiting the field representatives who will provide most of the outreach services described above. Field representatives will normally be past members of the ADFL Executive Committee or the MLA Executive Council and will serve for a term that the SCNSL will specify.
>
> The SCNSL will report annually to both the MLA Executive Council and the ADFL Executive Committee.

The steering committee's initial term is two years, from 1 July 2012 through 30 June 2014. The council authorized funding for one in-person meeting a year at the MLA office and for the field representatives' outreach activities. The steering committee is to have six members, drawn from both the MLA membership and the ADFL membership; two of the members, one from the MLA and one from the ADFL, will be cochairs. In addition, the members of the working group that oversaw the council's consultancy project are to be invited to serve as consultants to the new committee. The council made the following appointments to the steering committee: Dawn E. Bratsch-Prince, Iowa State Univ.; Patrick M. Bray, Ohio State Univ., Columbus; Debra Ann Castillo, Cornell Univ.; Jane Hacking, Univ. of Utah (cochair); Catherine Porter, State Univ. of New York, Coll. at Cortland (cochair); and Timothy Jon Scheie, Eastman School of Music, Univ. of Rochester.

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5. *Foreign Language Requirement for Doctoral Students in English.* The council reviewed a draft of the statement it had discussed preliminarily at the October 2011 council meeting (see May 2012 *PMLA* 690–92). The council approved a revised version of the statement, the text of which reads as follows:

> The MLA urges that doctoral programs in English require advanced competence in at least one language other than English of all PhD candidates, at either the admission or the exit point. We also urge that doctoral programs offer funding and support to students who study additional languages beyond this requirement.
>
> Those who pursue a PhD in English are engaged in deep study of a language and its literary and cultural expressions. Most likely they will teach works in translation during their career. Knowledge of several languages and the process of language learning offer more than research tools enabling students to read primary and secondary materials in their original form. They promote consciousness of and sensitivity to the multilingual contexts in which Anglophone literatures are written and to the work of translation in which writers and readers engage in the contemporary world on a daily basis. Multiple language proficiency promotes the cultural literacy essential to a teaching career in the global university of the future.

6. *Enhancement of the* Job Information List *(*JIL*) through an Agreement with Interfolio.* At the previous council meeting, the staff received the council's authorization to pursue an agreement with Interfolio (see May 2012 *PMLA* 694) to develop the *JIL* into a fully integrated job search announcement and application management service for departments and a job application, dossier, and document delivery service for candidates. At the present meeting, the staff reported to the council on the main features of the proposed agreement.

Job seekers applying for positions advertised in the *JIL* will be able to establish and maintain Interfolio accounts free of charge (avoiding the normal nineteen-dollar-a-year account fee). Job seekers will also be able to send requests for letters of recommendation directly from their Interfolio accounts, and recommendation writers will be able to upload their letters once, directly to job seekers' Interfolio dossiers. Writing samples, teaching portfolios, letters of recommendation, and other application materials will reside in applicants' Interfolio dossiers as electronic files, and applicants will be able to respond to search committees' requests by making available as part of their job application any selection of materials they choose. When an Interfolio account holder establishes a candidacy for a position in a department that uses the Interfolio software, Interfolio will charge the applicant six dollars for delivery of the initial letter of application and other materials the department requires. All subsequent deliveries of materials to that department—of a dossier, writing sample, or other documents—will be free of charge. When applying to departments that do not use Interfolio's software, account holders will send initial letters of application outside the Interfolio system. Subsequently, for each electronic delivery of a dossier, writing sample, or other materials to such departments, Interfolio will charge the standard six dollar fee. (A higher rate applies for the mailing of paper copies.)

Departments that place ads in the *JIL* and elect to receive applications through Interfolio will be able to manage, from a single secure interface, all applications received as well as search committee memberships for multiple searches and positions. The interface allows departments to grant varying levels of permission for access to dossiers and evaluations connected with candidates' applications. Department and search committee chairs will be able to manage customized electronic communications with candidates individually and in selected groups. The fee for placement of an ad in the *JIL* and rights to use Interfolio's search management software is five hundred dollars per search; ADE- and ADFL-member departments will receive a twenty-five percent discount (a per-search rate of $375). These fees represent significant savings to departments, which paid over a thousand dollars in 2011–12 to place a *JIL* ad and use Interfolio's software. All advertisers will have access to the full suite of tools, although no department will be required to use the *JIL*-Interfolio service. The aim of this simple pricing structure is to enhance the *JIL*'s functions and services at the lowest possible price and signal the association's commitment to the new services as a profession-wide standard.

The agreement with Interfolio covers three years, beginning in 2012–13. Interfolio's licensing fee, which covers departments' access from the *JIL* system to Interfolio's software and job seekers' access to Interfolio's dossier services, will be offset by the fees charged to departments for placing ads. That is, the establishment of the *JIL*-Interfolio service is designed to be revenue-neutral for the association.

Council members saw many advantages to an integrated *JIL*-Interfolio service, especially when compared with individual institutions' proprietary systems. They asked the staff to explore with Interfolio how its system might interface with proprietary systems. They expressed concern about the possibility of increased costs to job applicants, especially those who submit applications to departments that do not use Interfolio's software. The staff will also try to negotiate a reduction in the fee that job applicants will pay to initiate an application. In response to a question about the availability of other service providers, the staff noted that Interfolio is the leading provider of dossier services to job seekers in higher education and that many students in our fields are already using Interfolio's dossier services. In response to another question, the staff said that department administrators would be able to familiarize themselves with the new system through demonstrations at the ADE and ADFL summer seminars and an online tutorial. At the end of the

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Achille Mbembe
Research Professor in History and Politics, University of the Witwatersrand, Johannesburg
"Fanon and the Subject of Emancipation"

discussion, the council authorized the staff to conclude the agreement with Interfolio.

7. *Report of the MLA Trustees.* The council received the trustees' annual report, which showed that at the end of the calendar year 2011, the association's endowment fund and five of the six donor-restricted funds that support a number of association prizes had decreased in market value. The trustees conducted their annual review of the mutual funds in which the MLA had investments. They noted that the performance of those funds had lagged some broad market benchmarks (e.g., S&P 500, Dow Jones Industrial Average, Russell 2000) but compared favorably with indexes that tracked the performance of mutual funds in particular investment categories (e.g., small-cap growth, international). They also noted that the association's investment in a socially responsible mutual fund now represents 7.2% of the association's equities portfolio, up from 6.3% in 2005 because of the fund's good performance. The trustees decided to investigate replacing one of the domestic funds in the MLA's portfolio early in 2012 if this fund continued to underperform. The trustees reviewed the council's investment policy (see Oct. 2005 *PMLA* 1674–76) and noted that the current investment allocation between fixed-income instruments (55%) and equities (45%), less aggressive than the 45-55 allocation recommended by the council, was still acceptable. Because of the continuing uncertain state of the economy, the trustees said they planned to maintain their frequent consultations on the performance of the MLA's investments. The council decided to write a letter to the trustees to thank them for their fine stewardship of the association's investment portfolio and to reaffirm the council's support for socially responsible investments that perform as well as or better than other mutual funds.

8. *Review of Executive Council Statement on Investment Policy.* In conjunction with the report of the MLA trustees, the council reviewed its Statement on Investment Policy and decided that no changes were necessary.

9. *Approval of the October 2011 Council Minutes.* The council made one correction to the draft of the minutes of its October 2011 meeting and approved the revised document for publication in the May 2012 issue of *PMLA*.

10. *Confirmation of Actions Taken between Council Meetings.* The council took five actions after the October 2011 council meeting and before the present meeting. (1) At Russell Berman's request, the council endorsed in principle two suggestions drawn from a discussion of nonacademic careers in the October 2011 issue of the American Historical Association's journal *Perspectives on History*: holding a conference where departmental representatives could discuss reforming graduate education, including preparation for nonacademic careers, and holding professional development workshops for graduate students or postdocs who are interested in retooling. (2) The council approved a letter to the membership on campus violence. (3) The council authorized Michael Bérubé and David Laurence to represent the MLA at the January 2012 New Faculty Majority conference and approved a contribution of $1,000 toward the conference. (4) The council approved a letter to the membership on the Research Works Act. (5) The council signed on to a statement opposing book censorship in the Tucson Unified School District put forward by the National Council of Teachers of English (NCTE). In each instance the council's procedure for making decisions between meetings (see Jan. 2005 *PMLA* 278 and Oct. 2010 *PMLA* 1102) was implemented, and the full council was given the opportunity to discuss the matter on the council's electronic discussion list before coming to a decision. The council was unanimous in its approval of each proposed action, so it was not necessary to ask the council's advisory committee to act. At the present meeting, the council was asked to confirm these five decisions; it did so.

11. *Statement on Tucson Mexican American Studies Program.* During the discussion of the NCTE's statement opposing book censorship in the Tucson Unified School District (see above item), council members agreed that actions taken by Arizona officials raised broader issues that the council wished to address. Several council members drafted an open letter to these officials and presented it to the council for consideration. The council revised the letter and instructed the staff to send it to the named officials, post it at the MLA Web site, and send it to other organizations (including the NCTE) and to the media. [Note: When the open letter was copyedited, it was reformatted as a statement. The statement, which appears below, was disseminated as the council directed.]

> Recent legislative and policy initiatives in the Tucson Unified School District concern us deeply as teachers and scholars of language and literature.
>
> In 2010, the Arizona state legislature passed HB 2281, which was signed by Governor Jan Brewer. The bill forbade any school district to include in "its program of instruction any courses or classes . . . that promote resentment toward a race or class of people[,] . . . are designed primarily for pupils of a particular ethnic group[,] . . . [or] advocate ethnic solidarity instead of the treatment of pupils as individuals." State Superintendent of Public Instruction John Huppenthal declared in January 2011 that Tucson's widely admired Mexican American studies program was in violation of HB 2281. The board of the Tucson Unified School District appealed that ruling in June 2011. In December 2011, Judge Lewis Kowal affirmed Huppenthal's decision, saying that the Mexican American studies program had "one or more classes designed primarily for one ethnic group, promoting racial resentment, and advocating ethnic solidarity" and was thus in violation of state law. Penalties for noncompliance established in HB 2281 would have cost the Tucson Unified School District millions of dollars in state aid.
>
> As a result, the district's school board voted 4-1 to shut down the Mexican American studies program. The school board president, Mark Stegeman, took several

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measures to bring that termination about, the most publicized of which involved the removal of several books from ethnic studies classrooms in Tucson and their sequestration in a storage facility.

That removal, in addition to being objectionable, followed from a series of discriminatory acts by Arizona officials, all of which run against principles that the MLA considers vital. Although Arizona HB 2281 was ostensibly passed to ensure that students would be taught as individuals, we see the law as part of an attack on Mexican American citizens and cultures—including, but not limited to, undocumented immigrants. We are unaware of any similar argument or policy initiative aimed at, for instance, Americans of Irish or Polish descent; no one argues that Irish American or Polish American children who learn about their ethnic heritages in school are promoting racial resentment or ethnic solidarity, even though the history of Irish and Polish immigration in the United States is not free of instances of ethnic discrimination. Furthermore, we contend that the law has been discriminatory in effect, insofar as the superintendent's ruling, the judge's decision, and the school board president's order applied it to target and shut down only Mexican American studies programs. We note that programs in Native American and African American studies seem not to have triggered fears and anxieties among the supporters and enforcers of HB 2281.

We believe that teaching Mexican American children about Mexican American history and heritage is teaching them as individuals—indeed, precisely as the individuals they are. But more important, we believe in teaching all American children about Mexican American history and heritage. We therefore reject the reasoning behind HB 2281 and behind the decisions made by Superintendent Huppenthal, Judge Kowal, and President Stegeman, on two counts. First, we reject the idea that Mexican American studies is a subject "designed primarily for pupils of a particular ethnic group." Throughout the United States, and especially in the Southwest, Mexican American studies is an integral part of the study of American identity and history; ideally, every schoolchild should be acquainted with that fact. Second, we reject the idea that Mexican American studies promotes "resentment toward a race or class of people" or advocates "ethnic solidarity." Mexican American studies is a field of inquiry, not a form of propaganda. It is designed to lead to a greater understanding of the histories and cultures of the peoples of the United States, not to any partisan political outcome.

Our beliefs about ethnic studies and about curricular reform generally have been formed by forty years of scholarly research, informed debate, and open-ended discussion. As an organization devoted to the study of language and literature, the MLA is allied with primary and secondary school educators who teach in this field and who participate in the long project of questioning and undoing the biases of the traditional curriculum, which for many years ignored or demeaned the histories and cultures of people deemed "ethnic." We see that project as central to the mission of American education at all levels. As former MLA President Sidonie Smith wrote in her 2010 letter to Governor Brewer, "ethnic studies curricula have provided important gateways for students to learn about the diversity of heritages in the United States, a key educational goal of the liberal arts education that is the bedrock of American higher education. . . . Policies that curtail this vision will weaken the quality of education."

Finally, we see in these actions a threat to academic freedom and intellectual inquiry. To pursue scholarly inquiries into the histories and cultures of the United States, teachers must be free from legislative and judicial interference. Allowing state officials to declare legitimate branches of history and culture out of bounds—to the point of seizing and sequestering books—is inimical to the principles on which the United States was founded. And to students in the Tucson Unified School District, such actions send a far more chilling message than anything they might find in the books that have been removed from their classrooms.

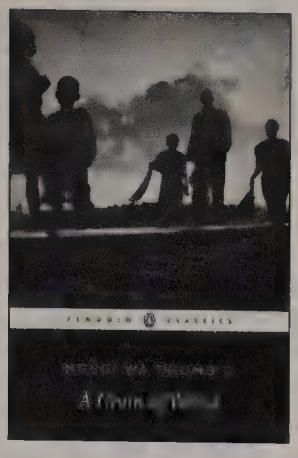
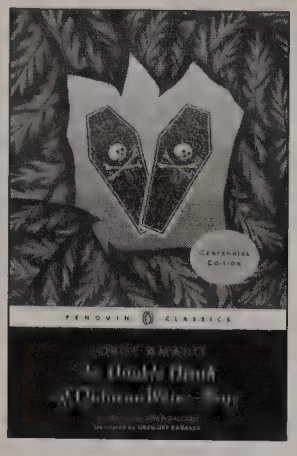
We urge all relevant Arizona officials—Governor Brewer, Superintendent Huppenthal, Judge Kowal, and President Stegeman—to reconsider these rulings, reverse these decisions, and reaffirm the freedom of inquiry on which an open society must depend.

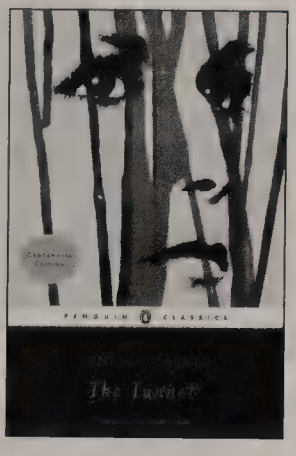
12. *Lobbying Language*. While discussing the letters that the Coalition for International Education (CIE) sent to members of Congress and to the Department of Education urging that federal support for foreign language programs be maintained or expanded (see May 2012 *PMLA* 688), council members had expressed dissatisfaction with the arguments that the CIE used to justify its lobbying stance. A council member therefore drafted alternative language for such lobbying letters, using arguments more in keeping with the MLA's mission to justify federal support for language programs. Council members accepted the draft language but thought that it needed to be recontextualized as a statement that MLA members could use in any lobbying efforts they might undertake. The council asked several of its members to rework the draft and present a fuller statement to the council for consideration at its next meeting.

13. *Departmental Reports*. The chairs of the three council subcommittees that had reviewed the annual reports from the MLA department heads summarized subcommittee members' comments and questions. After this general review, the council accepted the reports with thanks.

14. *Guidelines on Reading Convention Papers*. Pursuant to a request from the staff, the council approved the following guidelines on the delivery of papers at the convention:

> Because we want convention sessions to generate discussion and dialogue among panelists and attendees, reading in absentia (whether by Skype, video conferencing, audio delivery, or presentation by surrogates) is not normally



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permitted. Presenters who are unable to attend the convention due to unforeseen emergencies are reminded that they may post their papers on the Program Web site.

15. *New Data-Collection Project.* The council received a report on a new MLA project to crowd-source data on the employment conditions of faculty members employed off the tenure track in contingent positions. The project has two components: a Web interface that will provide access to Department of Education data that visitors to the site can use to judge whether an institution follows MLA recommendations and an online survey designed to collect data from individual part-time faculty members about their salaries, benefits, and other conditions of employment. Rosemary Feal said the staff hoped to roll out the project Web site in May. She added that the staff would consult the council about whether and how to make public the nonpersonal, nonidentifying data collected from individuals.

16. *Request from the Committee on Information Technology (CIT).* The CIT asked the council to approve the revised version of a committee document that the council had originally approved in May 2000. The council approved the revised document, *Guidelines for Evaluating Work in Digital Humanities and Digital Media.* [Note: The revised document has been posted on the committee's page at the MLA Web site.]

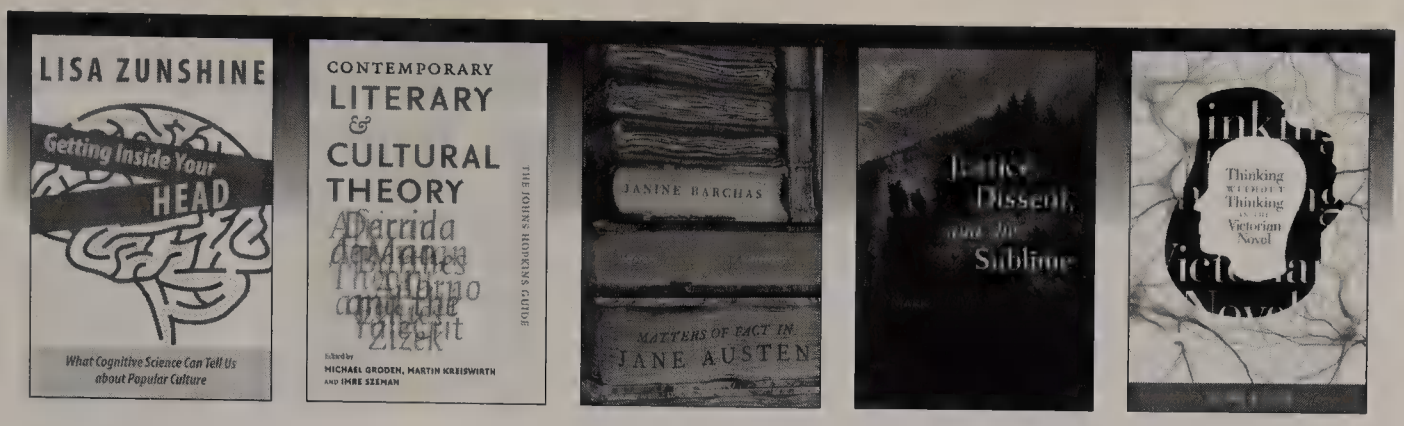
17. *Review of Resolutions Approved by the 2012 Delegate Assembly.* In accordance with article 7.B.3 of the MLA constitution, the council reviewed the two resolutions that the 2012 Delegate Assembly had approved (see May 2012 *PMLA* 676–82) to determine whether to forward the resolutions to the membership for a ratification vote. Resolutions that (1) do not impede the council's ability to carry out its fiduciary responsibilities, (2) do not contain erroneous, tortious, or possibly libelous statements, (3) do not pose a threat to the association's continuing operation as a tax-exempt organization, and (4) are consistent with the provisions of articles 2 and 9.C.10 of the MLA constitution may be forwarded to the membership.

One resolution affirms the right of members of the academic community to challenge decisions curtailing educational access, to oppose political interference in academic programs, to teach and promote the work of controversial writers, and to address social-justice issues relevant to their communities without fear of reprisal. The other resolution is a statement of support for peaceful protests that bring student debt to the forefront of national debate. The council determined that the resolutions posed no constitutional, legal, or fiduciary problems. The council therefore authorized nonsubstantive copyediting changes to the wording of the resolutions and forwarded them to the membership for the required ratification vote. In addition, the council established the schedule for the resolution comment process and the date for determining members' eligibility to participate in the ratification vote.

18. *Election of a Council Member to the Delegate Assembly Organizing Committee (DAOC).* The council elected Mecca Jamilah Sullivan to the DAOC for a two-year term (2012–Jan. 2014).

19. *Appointments to MLA Committees.* The council made sixty-one appointments to the standing committees of the association and appointed eleven committee chairs or cochairs. The names of all new and continuing committee members will appear at the MLA Web site.

20. *Banned Books Week.* A council member requested that the MLA become a sponsor of Banned Books Week, which is held during the last week of September each year and aims to draw attention to the problem of censorship and celebrate the freedom to read. The first Banned Books Week was held in 1982; the original sponsors were the American Booksellers Association, the American Library Association, and the National Association of College Stores. The council approved the request.



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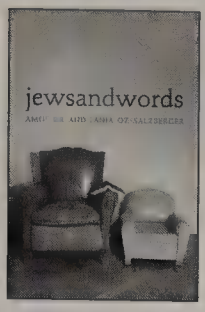
Sue Strickland Bellocq, Ohio Wesleyan University, 27 November 2011
Arthur N. Collins, University at Albany, State University of New York, 2 December 2011
Jane D. Emery, Stanford University, 2 December 2011
Constance B. Hieatt, University of Western Ontario, 29 December 2011
Vladimir Honsa, University of Nevada, Las Vegas, 8 May 2011
Jerzy J. Maciuszko, Baldwin Wallace University, 3 March 2011
William Meade McIlwaine, Randolph-Macon College, 14 October 2011
John Mella, Loyola University, Chicago, 16 April 2012
Maria Pawlow, Marpol Translation Bureau, 8 August 2011
Jane D. Reed, Sacramento, California, 26 February 2012
Armand A. Renaud, University of Minnesota, Twin Cities, 16 February 2012
Mariann Barbara Russell, Sacred Heart University, 30 March 2012
Dieter H. Sevin, Vanderbilt University, 29 July 2012
Peter L. Thorslev, Jr., University of California, Los Angeles, 13 October 2011
Max Womack, Pelham Memorial High School, New York, 13 June 2012

This listing contains names received by the membership office since the May 2012 issue. A cumulative list for the academic year 2012–13 appears at the MLA Web site (www.mla.org/in_memoriam).

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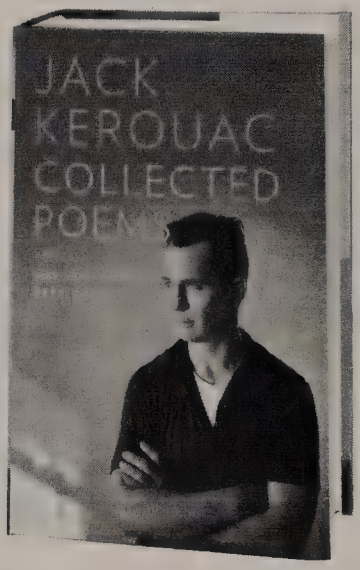
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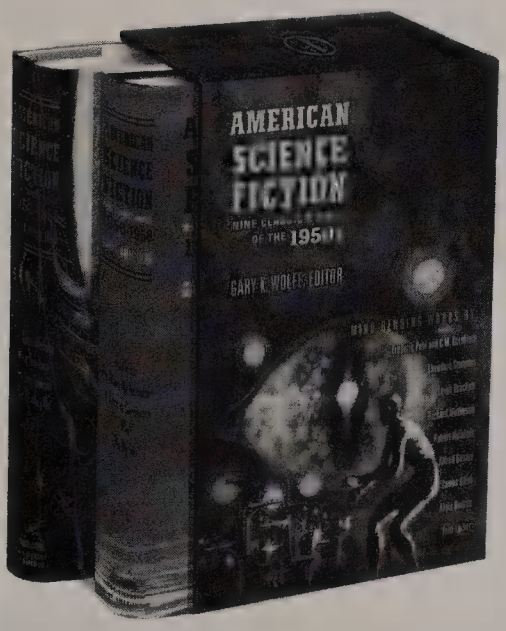
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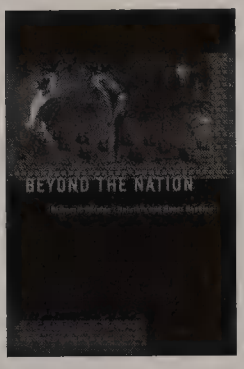
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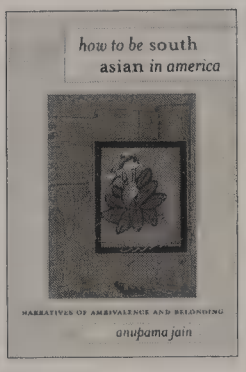
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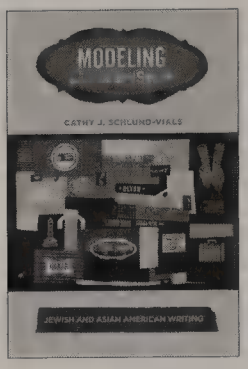
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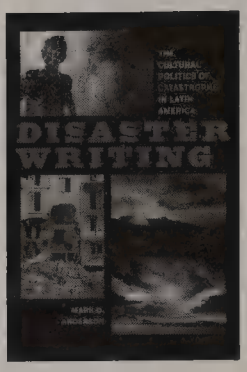
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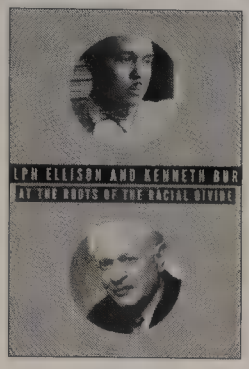
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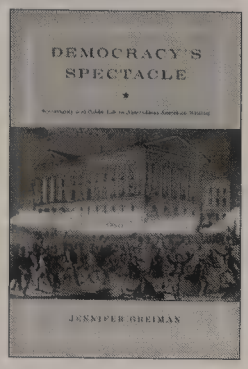
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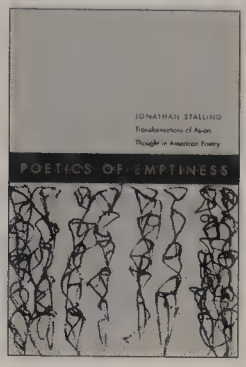
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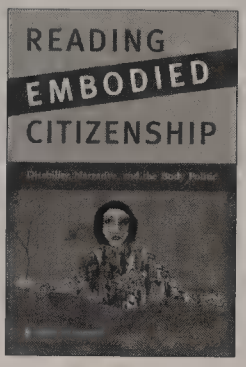
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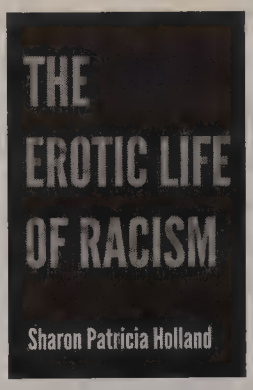
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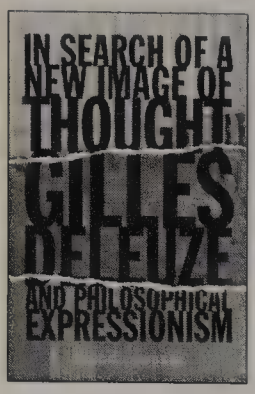
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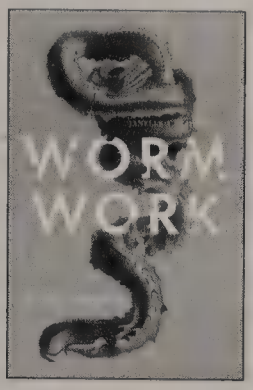
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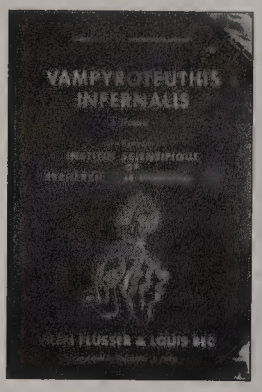
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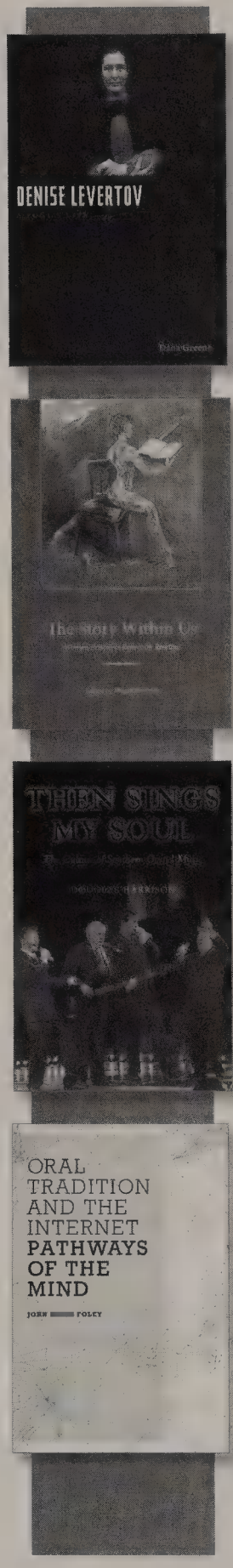
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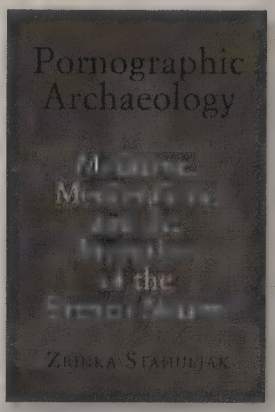

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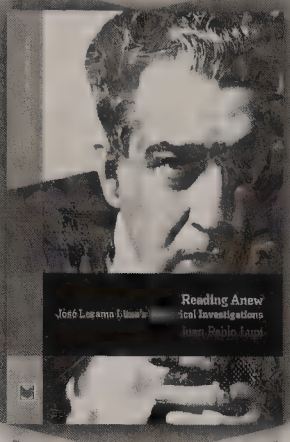
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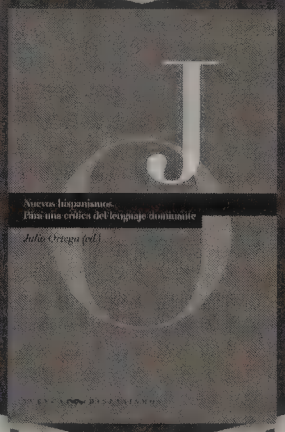


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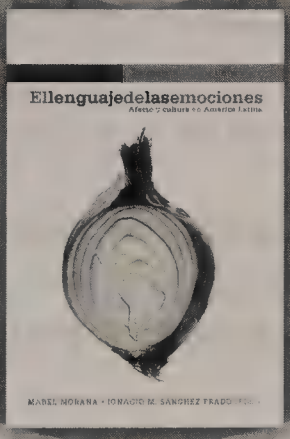


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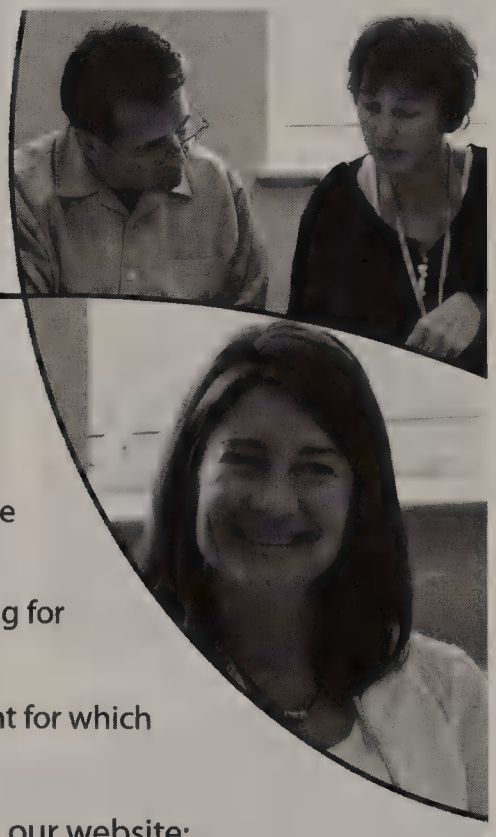
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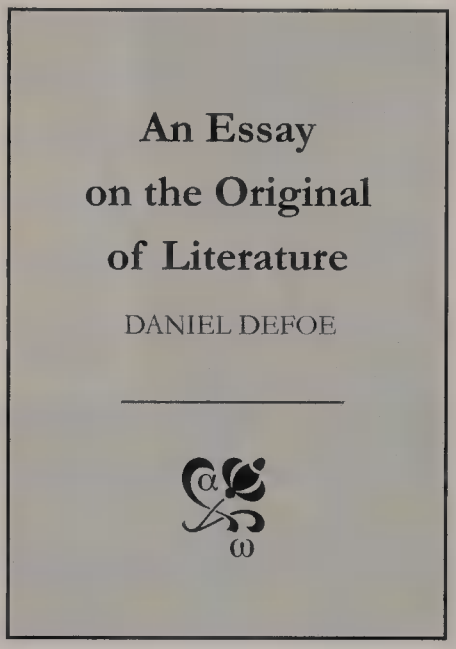
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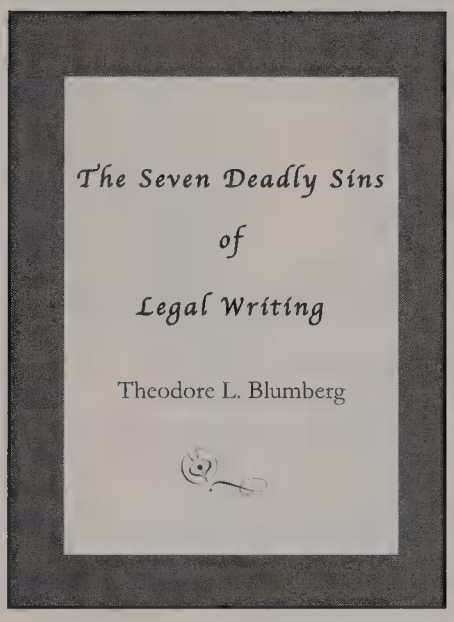
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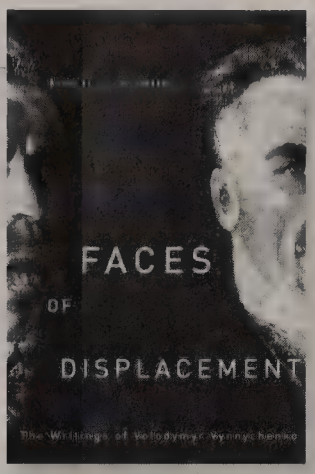


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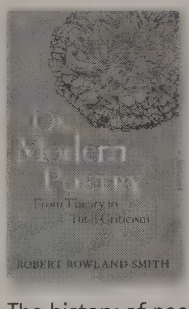


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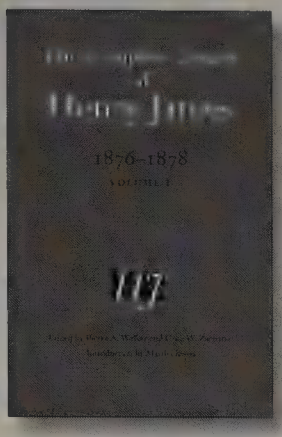
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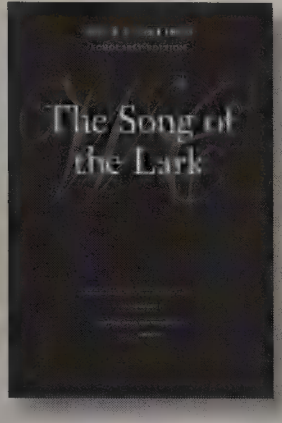
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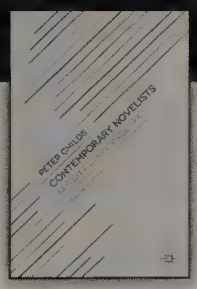
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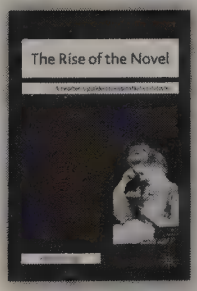
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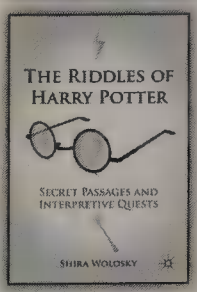
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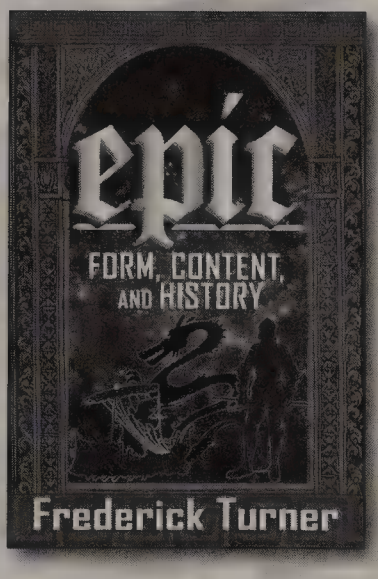
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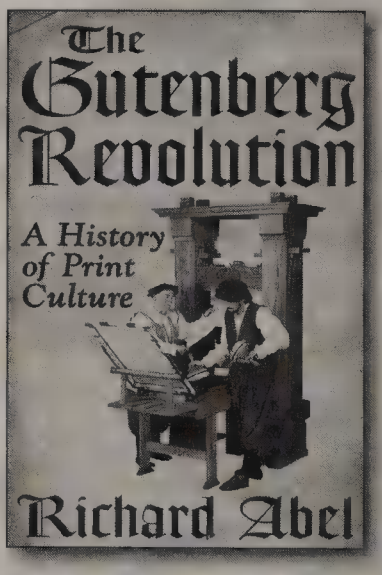
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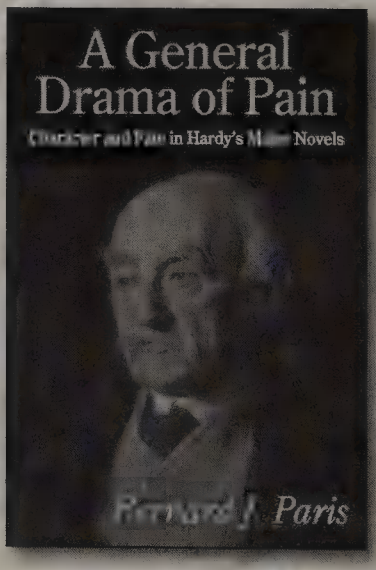
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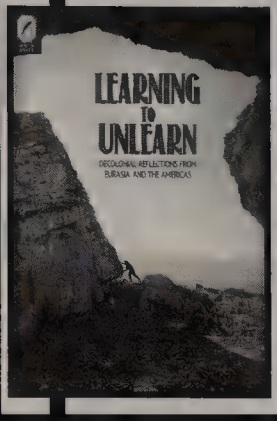
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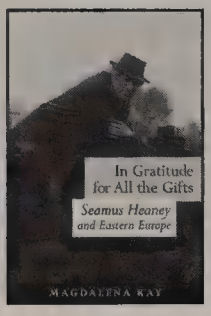


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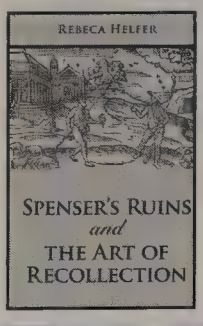


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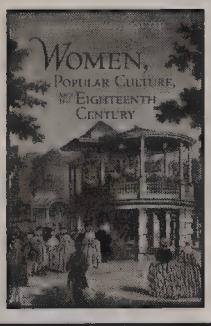


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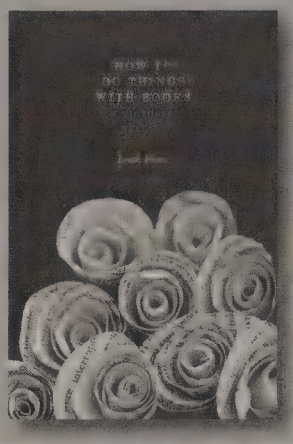
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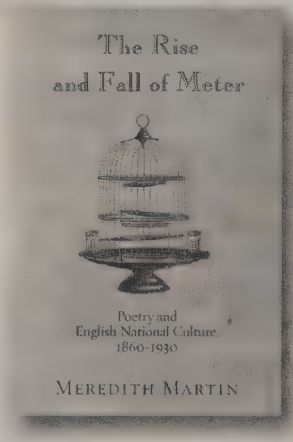


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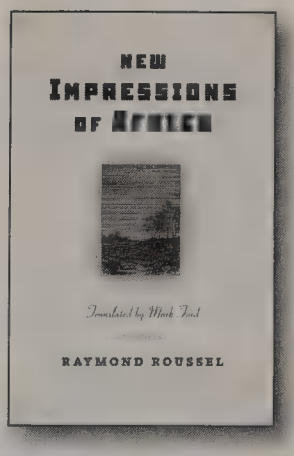
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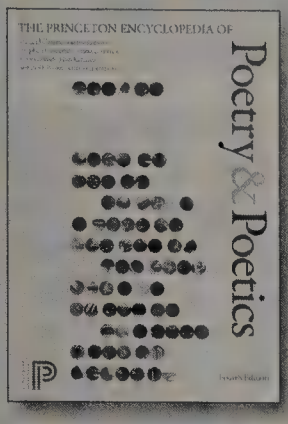
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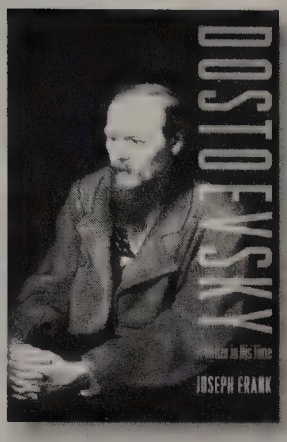
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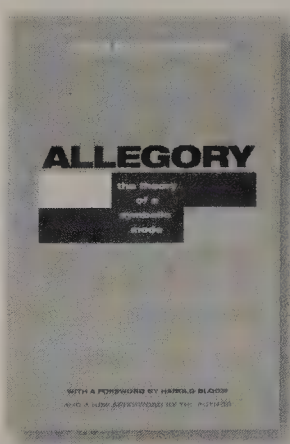
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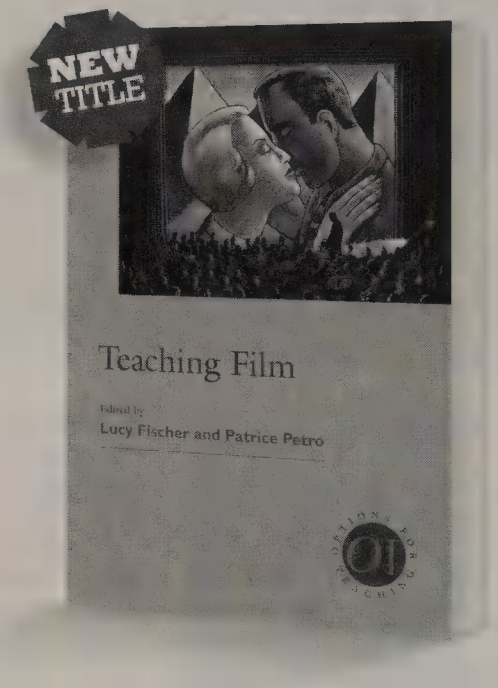
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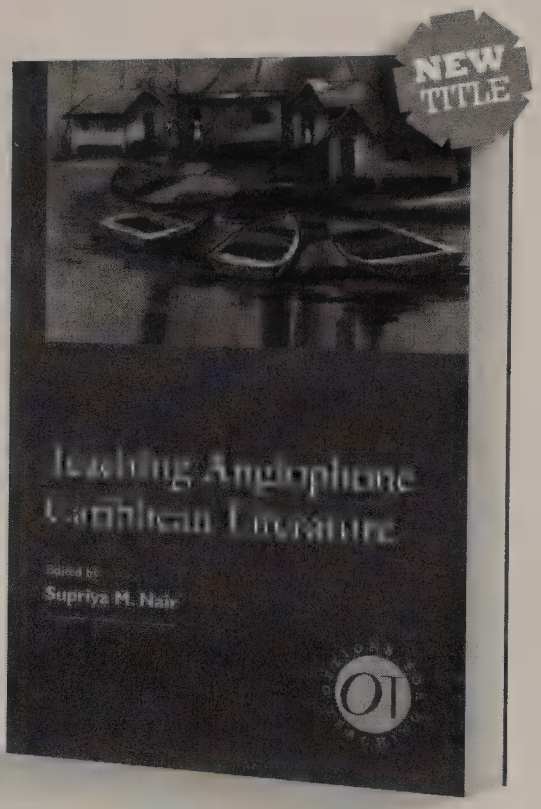
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Michael Jackson, arguably the most notable popular-culture virtuoso of the late twentieth century, cannot be understood outside the economic moment that produced him. This essay examines relations between his virtuosity as a dancer and the trajectory of American deindustrialization in the period 1983–88. Through the trope of the human motor, Jackson's virtuosity produces nostalgia for a vanishing industrial past, while barely containing the contradictions and exclusions endemic to the industrial modernist project, especially those involving race. This trope is activated by the intersection of his movement vocabulary and his recurring invocations of hard work. Jackson's dancing in this period reveals a neglected aspect of virtuosity in dance more generally. As an allegorical presentation of idealized relations between the body and work abandoned by the relentless motility of capital, Jackson's virtuosity allows audiences to view these disappearing modes with a romantic backward glance. (JH)

766 **Donal Harris**, Finding Work: James Agee in the Office

James Agee and Walker Evans's *Let Us Now Praise Famous Men* (1941) might be the best-known literary product of Agee's uneven career and of Time Inc.'s golden days at the top of periodical culture. This convergence of author, institution, and text presents a case study for two undertheorized aspects of midcentury American literary history: how the rise of American media corporations, of which Time Inc. is the most successful, provides economic patronage and massive readerships for a generation of writers raised on the tenets of literary modernism and how the "corporate voice" and collective editorial model at these institutions alter conceptions of authorial production. This essay tracks how competing definitions of writing as work—either "for oneself" or "on the clock"—emerge from the context of institutional affiliation. It then shows how the epistemological question of writing as work can be read into the "mental discipline" of Time Inc. magazines' corporate style (referred to as *Time* style) and into the recursive elision of authorial control in *Famous Men*. (DH)

782 **Anne-Maria Makhulu**, The Conditions for after Work: Financialization and Informalization in Posttransition South Africa

This essay situates the problem of twenty-first-century work in the global South—specifically, in South Africa—to challenge northern theories of the crisis of work. Addressing the break between Fordism and post-Fordism peculiar to the postcolonial context, it argues that new regimes of work should be understood in relation both to longer histories of colonial resistance to proletarianization (to the racisms of the shop floor) and to colonial Fordisms, as well as to the way these two factors inform the current expansion of informal employment. What practices and forms of life emerge from the precarity of informal

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economies and informal settlements? How are precarious modes of life connected to and informed by the steady dematerialization of the economy through financialization? (A-MM)

820 **Rebecca E. Biron**, It's a Living: Hit Men in the Mexican Narco War

Because hit men in the twenty-first-century Mexican drug war engage in paid labor at the extreme end of dehumanizing economic relations, they expose the shifting notions of work, life, and ethics that support contemporary global capitalism. Hannah Arendt's distinctions between labor, work, and action structure this comparative analysis of two 2010 narratives featuring Mexican hit men: a testimonial text titled *El Sicario: The Autobiography of a Mexican Assassin* and a feature film titled *El infierno*. These texts explore the subject-producing as well as the destructive effects of murder for hire. Alain Badiou's *Ethics* illuminates how when professional killing becomes a way of life, it provocatively complicates concepts of the good and the human. (REB)

845 **Anca Parvulescu**, Import/Export: Housework in an International Frame

A close reading of Ulrich Seidl's *Import Export* (2007), a film on labor migration between eastern and western Europe, provides an international frame for revisiting the second-wave feminist debate on housework. In the last two decades, "women's work" has been outsourced transnationally on a large scale, leading to the emergence of an international private sphere inhabited by a new housewife figure. The feminist housework debate of the 1970s supplies the groundwork for a critique of autonomist neo-Marxism that foregrounds the role of language, translation, and visual gesture in the contemporary import/export of labor. (AP)

863 **Margaret Ronda**, "Work and Wait Unwearying": Dunbar's Georgics

This essay argues that the georgic poems of Paul Laurence Dunbar offer his most incisive representations of the hardships faced by African Americans after Reconstruction. Written in the context of Jim Crow laws, vagrancy statutes, and other coercive means of restricting the mobility of southern blacks and extracting compulsory labor from them, these poems present the hard agrarian work characteristic of the rural Black Belt. They confront the pervasive rhetoric of racial uplift through labor, popularized by Booker T. Washington, that dominates American social discourse on race in the late nineteenth and early twentieth centuries, by revealing the negative freedom of black agrarian labor. At the same time, these poems assert the humanity and blamelessness of African Americans in the face of institutional racism. The essay aims to recast Dunbar's legacy by turning attention from his dialect poetry toward his georgic analyses of the uneven modernization of racialized labor. (MR)

890 **David Babcock,** Professional Subjectivity and the Attenuation of Character in J. M. Coetzee's *Life & Times of Michael K*

Contemporary accounts of professionalism often gloss over a crucial ambiguity. On one hand, *professional* has long denoted a privileged class position, distinguishing the trained specialist from the interchangeable wage laborer. On the other hand, it has come to convey an existential pursuit of fulfillment through one's work, which extends in principle to all workers regardless of class. This essay shows how J. M. Coetzee's *Life & Times of Michael K* (1983) puts pressure on this contradictory logic by situating it in the crisis of a biopolitical state, late-apartheid South Africa. In this state, with its dual mandate of welfare and security, character is impoverished, caught between the search for professional fulfillment and the barbaric violence that conditions every economic relation in the state structure. This tension generates alternative possibilities for the portrayal of character, however, as we see in the enigmatic persona of Michael K. (DB)

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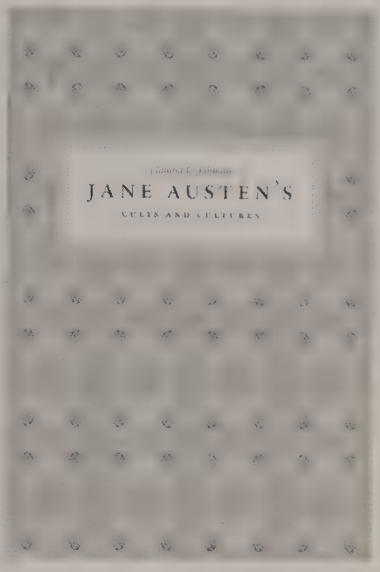
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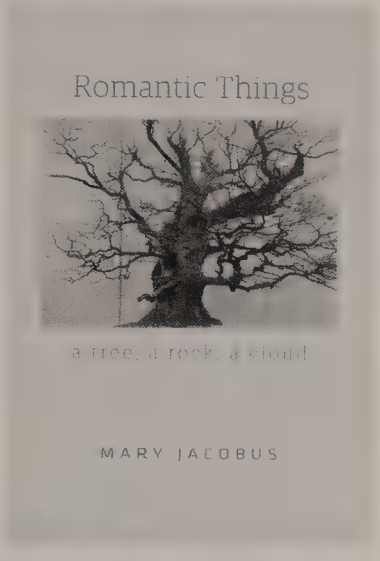


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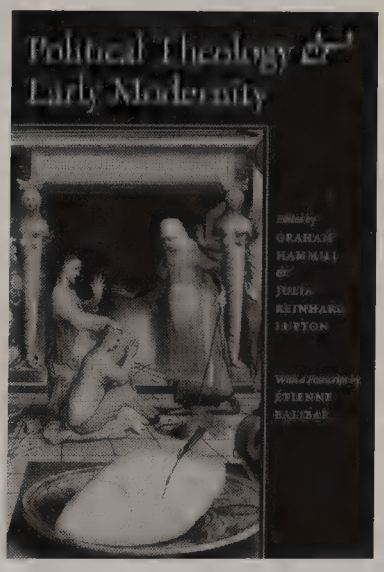
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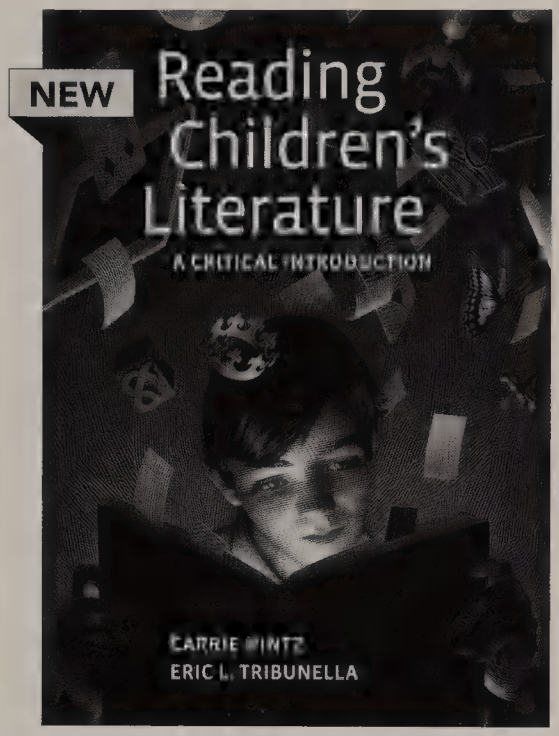
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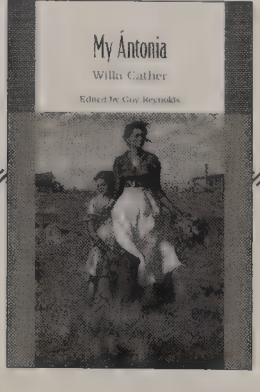
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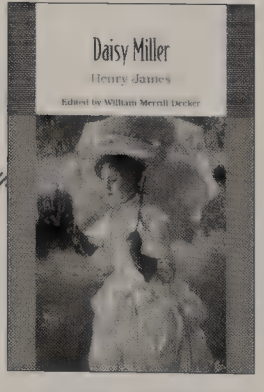
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Cover: Art of the Americas Wing, Museum of Fine Arts, Boston. Chuck Choi Architectural Photography.

About the MLA Convention

THE MODERN LANGUAGE ASSOCIATION CONVENTION, FIRST HELD in 1883, is an annual gathering of teachers and scholars in the field of language and literature study. The convention enables members of the profession to share their ideas and research with colleagues from other universities and colleges. The many sessions present a range of approaches and examine a variety of languages and literary and critical traditions. Sessions will be held in the Hynes Convention Center (foreign language sessions, comparative literature sessions, and exhibits), the Sheraton Boston (English sessions), and the Westin Copley Square (the Job Information Center). Sessions begin at 12:00 noon on 3 January, with workshops at 8:30 and 11:45 a.m. The last sessions will end at 3:00 p.m. on 6 January.

Convention sessions are organized by MLA members, but nonmembers are welcome to attend. All participants—members and nonmembers alike—must pay registration fees. Registrants receive badges, which entitle convention attendees to gain admittance to sessions, the Job Information Center, and the exhibit hall. Registrants who lose their badges may purchase replacements at the registration area.

The Program begins with an *Individual Convention Program* for recording personal schedules. A list of *Exhibitors* displaying books and other materials during the convention and a *Floor Plan of the Exhibit Area* allow attendees to locate exhibits quickly. *Indexes* of sessions open to the public, division sessions, discussion group sessions, sessions sponsored by MLA committees and MLA programs and offices, and allied organization sessions refer the reader to the number assigned to each event listed in the *Program* proper. A *Subject Index to All Sessions*, in which sessions are organized by topic,

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and an index of *Program Participants* follow. The *Program* proper, divided into chronological units (see *Contents*, on p. 1075), provides the most complete description of the various sessions. A listing of the *Executive Committees* of divisions, discussion groups, and the American Literature Section and an *Index of Advertisers* and *Index of Authors Advertised* round out the Program.

Sessions

Most sessions at the MLA convention are arranged by the membership at large, either through the association's divisions and discussion groups or by individual members. Attendance is open to all convention registrants, but only current MLA members may organize or participate formally in sessions. On occasion, the membership requirement is waived for individuals whose main interests are in other disciplines. The policies for MLA divisions and discussion groups and the procedures for organizing convention meetings are on the MLA's Web site (www.mla.org/conv_general_info). The following is a brief description of the kinds of sessions arranged for this year's convention.

Please note that as part of its continuing efforts to make the MLA Annual Convention more responsive to members' needs, the MLA Executive Council has begun the process of examining the structure of divisions, discussion groups, and allied organizations. MLA Second Vice President Marianne Hirsch has agreed to convene a small group of members who will study the current structures and make recommendations to the council on how to proceed. The council will then solicit comments from the full membership. While this study is taking place, over approximately two years, the council will not accept applications for division, discussion group, and allied organization status. Applications that were submitted before 1 May 2012 will be considered.

Division Sessions

Encompassing the primary scholarly and professional concerns of the association, MLA divisions represent major areas of membership interest. Divisions are responsible for promoting scholarly and professional activities within their areas of concern; to this end, their executive committees advise on specific research and pedagogical needs, propose to the MLA Executive Council programs that might be undertaken on behalf of their divisions, compile information of interest to their members for publication in MLA periodicals or in special mailings, and elect division representatives to serve in the MLA Delegate Assembly. Divisions may organize two guaranteed sessions and may propose up to two additional sessions. For further details, see the Procedures for Organizing Meetings on the MLA Web site (www.mla.org/conv_procedures). In any year a division's executive committee may decide to hold no program at all or to arrange a forum either alone or in conjunction with another division or a discussion group.

Only MLA members may join divisions or participate in their projects and programs. Members interested in one of next year's division programs should correspond with the 2013 secretary of the appropriate division, since 2013 secretaries become chairs in 2014 (see list of executive committee members following the *Program* proper).

Discussion Group Sessions

MLA discussion groups accommodate the scholarly and professional interests of constituencies within the association whose concern is with discrete literatures or with literary and linguistic matters that are not encompassed by one of the divisions. Like divisions, discussion groups are responsible for promoting scholarly and professional activities within their areas of concern, and thus their executive committees also advise on

specific research and pedagogical needs and propose to the MLA Executive Council programs that might be undertaken on behalf of their groups.

Discussion groups may organize one guaranteed session and may propose up to two additional sessions. For further details, see the Procedures for Organizing Meetings on the MLA Web site (www.mla.org/conv_procedures). Members who have suggestions for next year's program or who would like to participate in that program should correspond with the 2013 secretary of the appropriate discussion group, since 2013 secretaries become chairs in 2014 (see list of executive committee members following the *Program* proper).

Forums

Arranged by divisions, discussion groups, or individual members, forums are meetings on topics of broad interest. The MLA executive director, with the assistance of the Program Committee, has final responsibility for approving forums. No more than four forums, including the Presidential Forum, may be arranged for a convention. A formal proposal that describes in detail the topic and nature of the proposed forum and includes biographical information on participants must be submitted to the executive director online by 1 April 2013.

Special Sessions

MLA members whose scholarly or professional interests are not adequately accommodated through convention programs arranged by the divisions and discussion groups may propose special sessions. Since these sessions, the most specialized of all convention meetings, are intended to enable participants to exchange ideas on specific topics, they involve a session leader and a panel of discussants. Members who wish to organize a special session for the 2014 convention should carefully read the guidelines, available on the MLA Web site (www.mla.org/conv_procedures), governing the organization of these sessions and should observe the deadlines for 2013–14 announced in the Fall *MLA Newsletter* and on the MLA Web site. Proposals for special sessions must be submitted on the forms provided for this purpose; the forms and other useful information about submitting a proposal will be available on the MLA Web site.

Allied Organization Sessions

Other scholarly, business, or social meetings are arranged in conjunction with the MLA convention by officially recognized allied organizations. Typically, these organizations are learned societies or professional associations whose purposes are closely allied with those of the MLA.

Allied organizations may organize one guaranteed session and may propose up to two additional sessions. For further details, see the Procedures for Organizing Meetings on the MLA Web site (www.mla.org/conv_procedures). Allied organizations that plan to arrange meetings at the 2014 convention must submit complete final program copy to the MLA convention office online by 1 April.

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Registration and Housing

All persons wishing to attend meetings or use convention services must register for the convention. Persons who plan to attend the convention may register through the MLA Web site (www.mla.org/conv_registration).

Fees

Early registration fees from 4 September through 3 October are as follows: regular members, $150; regular members outside the United States and Canada, $55; graduate student members, $50; emeriti members, $55; non-tenure-track and unemployed members, $55.

Registration fees from 4 October through 7 December are as follows: regular members, $180; regular members outside the United States and Canada, $55; graduate student members, $50; non-tenure-track and unemployed members, $55; emeriti members, $55; nonmembers, $240; graduate student nonmembers, $70.

Registration fees after 7 December are as follows: regular members, $210; regular members outside the United States and Canada, $65; graduate student members, $60; emeriti members, $65; non-tenure-track and unemployed members, $65; nonmembers, $270; graduate student nonmembers, $80. Registrations will be accepted after 7 December, but programs (for nonmembers) and badges may not be sent.

On-Site Registration

Members attending the convention who have not registered may register during the convention at the registration area located in the Hynes Convention Center (Prefunction Hall D, level 2). The registration area will be

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open on 3 January from 8:00 a.m. to 7:00 p.m., on 4 and 5 January from 8:00 a.m. to 6:00 p.m., and on 6 January from 8:00 a.m. to 12:00 noon.

Registration Refunds

Requests for refunds of registration fees must be made in writing, accompanied by unused convention badges, sent to the director of convention programs at the MLA office, and postmarked no later than 4 January 2013. Refunds requested after 4 January 2013 will not be granted. A $10 service fee will be deducted from all refunds.

Hotels

Hotel rooms at the special MLA rates are available only to persons who are registered for the convention. Each convention registrant can reserve one hotel room. Housing forms will not be processed if they include the names of persons in the profession who have not paid their registration fees for the convention. (Spouses, friends, and family members who wish to share a room with a registrant and who are also engaged in the study of language and literature must register and pay their registration fees for the convention.) Convention registrants who arrive in Boston without hotel arrangements may go to the registration and information desk at the Hynes Convention Center (Prefunction Hall D, level 2). A representative of CMR, the MLA housing service, will be there to help such attendees find housing and to assist attendees with any hotel issues they may have.

Transportation in Boston

MLA convention hotels are located in Boston's Back Bay neighborhood, near the Hynes Convention Center.

Airport Transportation

Boston Logan International Airport is about four miles from downtown Boston. For airport information, visit www.massport.com/logan-airport/Pages/Default.aspx. Shuttle transportation from Logan to the MLA convention hotels is available from various shuttle companies. The T Commuter Rail (www.mbta.com/) connects Boston to Logan; the ride takes about forty minutes from the airport to the Hynes Station on the Green Line. Taxi stands are located outside each terminal at Boston Logan International Airport. Average fare to downtown Boston is approximately $25–$35, and the ride is approximately 15–20 minutes depending on traffic conditions and your destination. For Boston taxi fare information, including meter and flat rates as well as a fare calculator, visit the City of Boston Hackney Division (www.cityofboston.gov/Police/hackney/taxi_rates.asp).

Amtrak

The Back Bay Amtrak station (http://www.amtrak.com/northeast-train-bus-stations), located two blocks from Copley Square, is the Amtrak station closest to MLA convention hotels and the Hynes Convention Center.

Massachusetts Bay Transportation Authority

MBTA operates throughout Boston; for information on routes and fares, visit www.mbta.com/.

South Station Bus Terminal

The terminal for Greyhound and other bus lines is South Station. The average taxi fare to the Hynes and Back Bay hotels is $15–$20, and the ride is approximately ten minutes.

Policies

Audio- and Videotaping at Sessions

Neither audiotaping nor videotaping of sessions is normally permitted. Occasional exceptions may be made for members of the media taping short segments designed to con-

vey the convention atmosphere. Such arrangements must be made through the press office and require the consent of all speakers at a session. When taping is approved, a representative of the media staff will accompany the reporter and crew. The session organizer will announce to the audience that audio- or videotaping will take place during a part of the session. Only background taping is allowed, not the taping of an entire session. Requests to film the convention as part of a creative or documentary project must be submitted to the Executive Council by 17 October.

Badges

Badges are required for admission to convention sessions, the exhibit hall, and the Job Information Center. Badge holders are available at the MLA registration and information center in the Hynes Convention Center, at the satellite registration and badge replacement center in the Sheraton Boston, and at the satellite badge replacement desk in the Westin Copley Place. Lost badges can be replaced for $8 at the MLA registration center.

Fragrance

The Committee on Disability Issues in the Profession reminds attendees that refraining from using scented products will help ensure the comfort of everyone at the convention.

Identification

You may need to have a government-issued photo ID when you check in to your hotel. Security personnel may ask to see a hotel room key or may ask that you be accompanied by a hotel guest with a room key.

Reading in Absentia

To encourage discussion and dialogue among panelists and attendees at convention sessions, reading in absentia (whether by Skype, videoconferencing, audio delivery, or presentation by surrogates) is not normally permitted. Presenters who are unable to attend the convention because of unforeseen emergencies are reminded that they may include a link to their papers in the online Program.

Smoking

Smoking is prohibited in most buildings in Boston.

On-Site Resources

Disabilities, Facilities and Services for Persons with

The MLA is committed to making arrangements that allow all members of the association to participate in the convention.

Meeting Rooms. Meeting rooms at the convention are accessible by elevator, and the doors are wide enough to accommodate wheelchairs. There will be a desk in the convention registration and information center at the Hynes Convention Center (Prefunction Hall D, level 2) staffed with personnel who can provide assistance to convention attendees with disabilities. There will also be desks in the lobbies of the Sheraton Boston and the Westin Copley Place.

Hotel Rooms. To reserve hotel rooms that are specifically equipped for persons with permanent or temporary disabilities, participants must have checked the appropriate boxes on the convention registration form and the housing reservation form or written or called Karin Bagnall in the MLA convention office by 12 November.

Shuttle Bus. A complimentary transportation service will be available throughout convention meeting hours to transport attendees with disabilities. Arrangements may be made at the desks for persons with disabilities in the Hynes Convention Center (South Lobby, level 4), the Sheraton Boston (Lobby level), and the Westin Copley Place (Lobby level). Further details and phone numbers will be posted at the convention center and headquarters hotel.

Sessions. Speakers are asked to bring five copies of their papers, even in draft form, for the use of members who wish to follow the written text. Speakers who use handouts should prepare some copies in a large-print format (14- to 16-point type size). Speakers should indicate whether they want their papers and handouts returned. Sign language interpreters and real-time captioning are available on request. The deadline to arrange for an interpreter is 12 November, though the convention office will make every effort to accommodate late requests. To arrange for either of these services, write or call Karin Bagnall in the MLA convention office.

Scooter Rentals. Scooters, for navigating the convention more easily, can be rented from Scootaround (888 441-7575 or www.scootaround.com/rentals/m/mla). Karin Bagnall coordinates arrangements for persons with disabilities; she can be reached at the MLA convention office at kbagnall@mla.org.

Friends of Bill W.

In the Sheraton Boston, Forest Hills (5th floor) is set aside for the Friends of Bill W. throughout convention hours.

Headquarters Offices

Headquarters offices will be located in the Hynes Convention Center (200, level 2) and the Sheraton Boston (Conference, 3rd floor). Members of the MLA convention staff will be available in these offices whenever sessions are in progress to handle problems that might arise with meeting rooms or meeting facilities. Program organizers are asked to refer questions on such matters to one of the headquarters offices, not to the hotel management. More general questions will be answered by staff members at the MLA information center.

Lounges

Areas furnished with comfortable chairs and tables where members may congregate for discussion or relaxation will be provided in the Hynes Convention Center (Boyleston Hallway, level 2). A graduate student lounge will be located in the Sheraton Boston (Exeter, 3rd floor).

MLA Information Center

General questions about the convention and the association will be answered at the MLA information center in the Hynes Convention Center (Prefunction Hall D, level 2). Copies of the Program and the *Job Information List* will be sold at the center; the *Convention Guide* and the *Convention Daily* will be available free at the registration and information area in the Hynes Convention Center, at the satellite registration and badge replacement center in the Sheraton Boston, and through the MLA Web site. The information center will be open on 3 January from 8:00 a.m. to 7:00 p.m., on 4 and 5 January from 8:00 a.m. to 6:00 p.m., and on 6 January from 8:00 a.m. to 12:00 noon.

Shuttle Bus Service

A free shuttle service will operate between the Hynes Convention Center and designated locations. Further details will be available at the convention and on the MLA Web site. There will be a shuttle service available throughout the convention meeting hours to transport attendees with disabilities.

"Who's Here" Directory

The "Who's Here" directory will be posted in the members' lounge in the Hynes Convention Center (Boyleston Hallway, level 2) and near the Job Information Center in the Westin Copley Place (4th floor). The directory will include the names and convention addresses of persons who make hotel reservations through the housing bureau or send their local addresses to the MLA office before 10 December. Only the names of hotels listed on the convention housing form or local addresses are listed. Members are advised to check their

own "Who's Here" listings for accuracy and to make any necessary revisions. The information used to compile the list comes from the housing service, not from the MLA.

Job Information Center

The MLA Job Information Service will operate a center at the Westin Copley Place (American Ballroom, 4th floor). Positions that become available after the printing of the December *Job Information List* will be posted, and a counseling service for job candidates will be available in the interview area on 4 and 5 January. An interviewers' sign-in file will be maintained. Space will be available for interviews, but candidates and interviewers are urged to arrange interviews in advance. Job candidates are reminded that almost no unscheduled interviews take place at the convention. Therefore, members are advised not to attend the convention for the sole purpose of seeking employment if they do not have scheduled interviews.

Location and Hours

The Job Information Center (American Ballroom, 4th floor, Westin Copley Place) will be open on 3 January from 8:00 a.m. to 7:00 p.m., on 4 and 5 January from 8:00 a.m. to 6:00 p.m., and on 6 January from 8:00 a.m. to 12:00 noon.

For Prearranged Interviews

Consult the interviewers' sign-in file in the Westin Copley Place (American Ballroom, 4th floor) if you do not know whether your interview is scheduled for a hotel room or the interview area or if you need to find out the hotel room number for your interview. Allow yourself ample time to obtain this information. If your interview is scheduled for the interview area, proceed directly to the Westin Copley Place (American Ballroom, 4th floor), and ask a staff member for the table number.

If the interviewer has not signed in, consult the "Who's Here" directory in the members' lounge in the Hynes Convention Center or near the Job Information Center in the Westin Copley Place (4th floor). Once you know where the interviewer is staying, you can call the hotel information desk and be connected with the interviewer's hotel room. (For reasons of safety, hotel staff members will not give guests' room numbers to callers.) If the interviewer is not in, use the hotel's message facilities. A message left in a hotel mailbox will be flashed on the guest's room telephone. If the person is not listed in the "Who's Here" directory, check the Program Participants section of the convention program to see whether that interviewer is speaking at or chairing a session and can be reached at a specific time and place or ask a Job Information Center staff member for help.

Exhibits

Over one hundred firms will display books and other materials of interest to teachers of language and literature in the Hynes Convention Center (Hall D, level 2). Admission to the exhibit area is restricted to persons wearing badges or carrying appropriate passes. The exhibit hall is open from 9:00 a.m. to 6:00 p.m. on 4 and 5 January and from 9:00 a.m. to 1:00 p.m. on 6 January. To view a list of the 2013 exhibitors, go to www.mla.org/list_of_2013_exhibit.

Event Highlights

MLA Awards Ceremony

The awards ceremony will take place at 6:45 p.m. on 5 January in the Sheraton Boston (Constitution Ballroom, 2nd floor). First Vice President Marianne Hirsch will present awards to the recipients of the William Riley Parker Prize, James Russell Lowell Prize, MLA Prize for a First Book, Mina P. Shaughnessy Prize, MLA Prize for Independent Scholars, Howard R. Marraro Prize, Katherine Singer Kovacs Prize, Aldo and Jeanne Scaglione Prize for Comparative Literary Studies, Aldo and

Jeanne Scaglione Prize for French and Francophone Studies, Aldo and Jeanne Scaglione Prize for Germanic Languages and Literatures, Aldo and Jeanne Scaglione Prize for a Translation of a Literary Work, Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies, MLA Prize for a Distinguished Bibliography, William Sanders Scarborough Prize, and Fenia and Yaakov Leviant Memorial Prize in Yiddish Studies. Executive Director Rosemary G. Feal will present the *MLA International Bibliography* Fellowship Awards and announce the recipients of the seal of approval from the Committee on Scholarly Editions. Marianne Hirsch will announce the recipient of the ADFL Award for Distinguished Service to the Profession. The session is open to the public and will be followed by a reception.

Presidential Address

The Presidential Address will take place at 6:45 p.m. on 4 January in the Sheraton Boston (Constitution Ballroom, 2nd floor). Executive Director Rosemary G. Feal will report on the association's 2012 activities and President Michael Bérubé will deliver the Presidential Address. The session is open to the public and will be followed by a reception.

Presidential Forum

The Presidential Forum will take place at 5:15 p.m. on 3 January in the Sheraton Boston (Constitution Ballroom, 2nd floor).

Informational Sessions and Workshops

Council of Editors of Learned Journals

Officers and experienced editors who are members of the Council of Editors of Learned Journals (CELJ) will be available for consultation and advice for other editors and scholars who have questions about what to expect in journal submission, peer review, and publishing processes. Beginning scholars (graduate students and entry-level professors) are particularly welcome.

Editors from CELJ will be available to provide informal information and private consultations on 4 and 5 January from 9:00 a.m. to 1:00 p.m. in Jamaica Pond, Sheraton.

Electronic Literature Exhibit: "Avenues of Access"

The exhibit, curated by Dene Grigar and Kathi Inman Berens, brings together thirty-two "born digital" works of electronic literature by current MLA members as well as artists whose poetry and fiction are viewed as seminal to the field. The exhibit will include multimodal narrative and poetry, e-essays, literary games, and mobile-geolocative work. Please visit http://dtc-wsuv.org/elit/mla2013 for more information.

Hynes Convention Center, 312, level 3

Thursday, 3 January, 12:00 noon to 7:00 p.m.; Friday, 4 January, 9:00 a.m. to 7:00 p.m.; Saturday, 5 January, 9:00 a.m. to 7:00 p.m.

Government Careers

On 5 January from 1:30 to 3:30 p.m. in 210 of the Hynes Convention Center, representatives from federal-government agencies will offer a workshop highlighting government careers that utilize foreign language and cultural expertise. Afterward, from 4:00 to 6:00 p.m., representatives will be available at the Hynes Convention Center (210) to answer questions about government careers that use skills in languages and cultural expertise.

MLA Commons

The MLA will launch its new scholarly communication platform, *MLA Commons*, at the convention. *MLA Commons* is designed to facilitate active member-to-member communication, to support the work of divisions and discussion groups, and much more. A live presentation on the new platform will be held in the Exhibit Hall Theater at 10:30 a.m. on 4 January, and volunteers will be available to demonstrate the platform's function and to

assist with account activation in the registration area.

NEH Information

On 4 January from 1:30 to 3:30 p.m. in 210 of the Hynes Convention Center, representatives from the NEH will offer a workshop that highlights recent awards and outlines current funding opportunities.

Northeastern University, centerNet, and NITLE

Northeastern University, centerNet, and the National Institute for Technology in Liberal Education (NITLE), will sponsor a preconvention workshop, "Get Started in the Digital Humanities with Help from DHCommons," at Northeastern University. Ronald Bernier (Wentworth Inst. of Tech.), Ryan Cordell (Northeastern Univ.), Rebecca Frost Davis (NITLE), Quinn Dombrowski (Univ. of California, Berkeley), Paul Schacht (State Univ. of New York, Geneseo), and Lisa Spiro (NITLE) will organize and preside over the event. The four-hour workshop welcomes language and literature scholars who wish to learn about, pursue, or join digital humanities projects but do not have the institutional infrastructure to support them. Representatives of major digital humanities projects and initiatives will share their expertise on project design, outline available resources and opportunities, and lead small-group training sessions on DH technologies and skills. Scholars must have applied in advance for the workshop at http://dhcommons.org/mla2013. Enrollment was limited to fifty participants.

Governance

Delegate Assembly

Established in 1971 as an elected body representing the membership at large, the Delegate Assembly, composed of over 270 delegates, debates issues of concern to the membership and advises the Executive Council on the association's policies, direction, goals, and structure.

Formal deliberations of the assembly, at which any MLA member can speak, are scheduled for 1:00 p.m. on 5 January in the Sheraton Boston (Grand Ballroom, 2nd floor).

An open hearing of the Delegate Assembly, at which MLA members may present their views, will be held at 10:15 a.m. on 4 January in the Sheraton Boston (Fairfax B, 3rd floor). Members who wish to submit formal resolutions to the Delegate Assembly should attend the open hearing on resolutions held on 6 January at 12:00 noon in the Sheraton Boston (Fairfax B, 3rd floor).

Procedures for submitting resolutions, which are general statements of membership sentiment, are described in article 11.C.3 of the MLA constitution; copies of this section of the constitution will be available at the MLA information center.

Emergencies

If weather or an emergency in Boston should delay or otherwise affect the scheduling of convention sessions, full information on such changes will be posted on the MLA Web site. If a local or personal emergency should cause you to have to delay or cancel your attendance at the convention, you should contact your hotel as early as possible. Registrants who booked their travel through MacNair Travel should call 877 410-8195; others should call their carrier directly. Requests for registration refunds must be postmarked by 4 January. Visit www.mla.org/conv_registration for more information. If you are scheduled to speak or participate in a session, please notify the session organizer. You may also want to annotate your session listing in the online Program.

Future Conventions

The 129th MLA Annual Convention will take place in Chicago from 9 to 12 January 2014. Locations for conventions beyond 2014 will be determined at a later date. Please visit www.mla.org/future_conventions for updates.

Individual Convention Program

This form has been provided to assist attendees in planning their schedules for the 2013 MLA convention.

Name _____

Convention Address _____

_____

	3 January	4 January	5 January	6 January
8:30–9:45 a.m.				
10:15–11:30 a.m.				
12:00 noon–1:15 p.m.				
1:45–3:00 p.m.				
3:30–4:45 p.m.				
5:15–6:30 p.m.				
7:00–8:15 p.m.				

Remember to visit the exhibit hall in the Hynes Convention Center, Hall D, level 2.

Map of Boston



Hotels

1. Fairmont Copley Plaza
2. Hilton Boston Back Bay
3. Marriott Copley Place, Boston
4. Sheraton Boston
5. Taj Boston Hotel
6. The Colonnade Hotel Boston
7. The Park Plaza Hotel, Boston
8. Westin Copley Place
9. Mandarin Oriental Hotel, Boston
10. Lenox Hotel
11. Copley Square Hotel

Most foreign language sessions, some comparative literature sessions, and the exhibit hall are in the Hynes Convention Center.
Most English and some comparative literature sessions are in the Sheraton Boston.
The Job Information Center is in the Westin Copley Place.

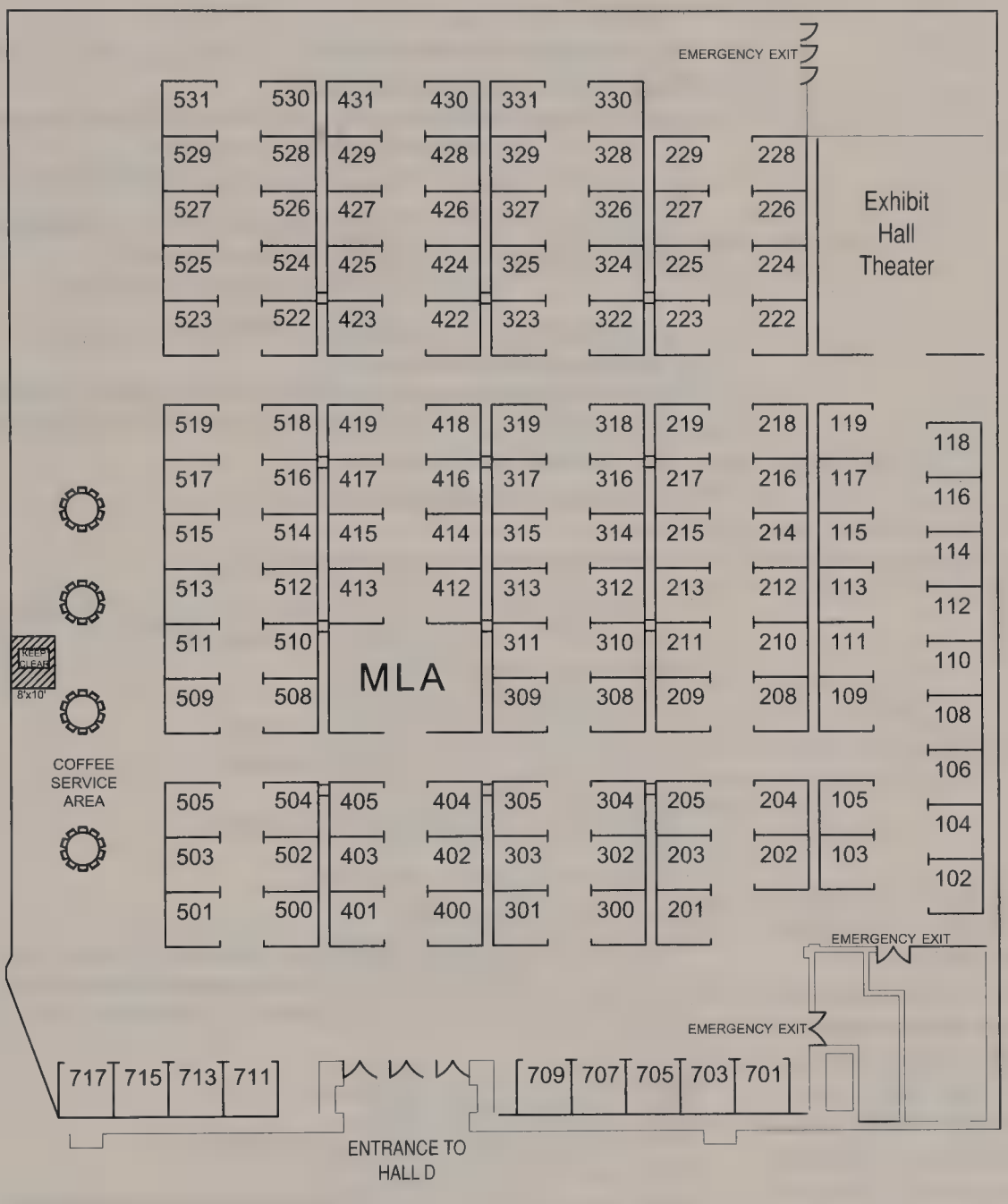
Exhibitors

BOOTH	EXHIBITOR
528	American Literatures Initiative
205	Anthem Foundation for Objectivist Scholarship
108	Archipelago Books
202	*Artforum*
219	ARTstor
216, 218	Ashgate Publishing Company
110	Association Book Exhibit
400, 402, 404	Bedford St. Martin's
201, 203	Bloomsbury
202	*Bookforum*
524	Boydell and Brewer
222	Broadview Press
701	David Brown Book Company
401, 403	Brown University
300, 302	Bucknell University Press
316	Cambria Press
416, 418	Cambridge University Press
524	Camden House
109	Cengage Learning
711, 713	University of Chicago Press
312	*Chronicle of Higher Education*
217	Classics in Miniature
102, 104, 106	Columbia University Press
227	Consortium
322	Cornell University Press
319	Council of Editors of Learned Journals
108	Counterpath
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417, 419	Duke University Press
119	EBSCO Publishing
114	E.STI.VE EuroStudi Veneto
300, 302	Fairleigh Dickinson University Press
428	FanStory.com
117	Feminist Press, CUNY
514, 516	Fordham University Press
427	University of Georgia Press
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405	Hackett Publishing Company
318	HarperCollins Publishers
413, 415	Harvard University Press
113	IES Abroad
429	University of Illinois Press
304	*Inside Higher Ed*
427	University of Iowa Press
317	IPG
313, 315	Johns Hopkins University Press
715	JSTOR
300, 302	Lehigh University Press
300, 302	Lexington Books
527	LSU Press
701	Maney Publishing

BOOTH	EXHIBITOR
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525	MIT Press
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505	New York Review Children's Collection
505	*New York Review of Books*
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518	University of Virginia Press
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523	Yale University Press

Floor Plan of the Exhibit Area

Hynes Convention Center Hall D



Sessions Open to the Public

Each session at the convention has been assigned a number, roughly corresponding to the order in which the sessions occur. In these lists, the numbers in parentheses refer to the session numbers within the chronological listing in the Program (sessions 1–183 take place on Thursday, 3 Jan.; sessions 184–422 take place on Friday, 4 Jan.; sessions 423–658 take place on Saturday, 5 Jan.; and sessions 659–795 take place on Sunday, 6 Jan.).

Forums and special events are open to registrants and nonregistrants alike. Because of the demand for space, other sessions are not open to nonregistrants.

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Avenues of Access: The State of Disability Studies (570)

The Twenty-First-Century MLA: Reimagining the Order of Things (222)

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Linked sessions will be held at the Marriott Copley Hotel on Saturday, 5 January. For further details, visit www.linguisticsociety.org/meetings-institutes/annual-meetings/2013.

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Each session at the convention has been assigned a number, roughly corresponding to the order in which the sessions occur.

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Each session at the convention has been assigned a number, roughly corresponding to the order in which the sessions occur.

Subject Index to All Sessions

This index, which incorporates all sessions scheduled for the 2013 MLA convention, is designed to help attendees locate sessions by subject. Most of the headings chosen for the index are the obvious ones, reflecting traditional topics of general interest, and have, in many instances, been suggested by the program organizers. While some of the sessions have been cross-referenced, the number and complexity of programs have made it impossible to provide all cross-references. Convention attendees are therefore advised to scan the entire index when attempting to locate a session.

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Program

Thursday, 3 January
8:30 a.m.

1. Women's Leadership in Higher Education Administration: Career Choices and Opportunities

8:30–11:30 a.m., Commonwealth, Sheraton

Program arranged by the MLA Committee on the Status of Women in the Profession. *Presiding:* Carol T. Christ, Smith Coll.; Joan Hinde Stewart, Hamilton Coll.; Judith S. White, Higher Education Resource Services

This workshop encourages women at all career stages to consider leadership roles at the department level and in higher administration. Topics include the changing environment for higher education, preparation for administrative positions, leadership values, career mapping, reframing academic service, working with search consultants, negotiation strategies, department chairing, and balancing work and life. Preregistration required.

2. Digital Pedagogy: An Unconference Workshop

8:30–11:30 a.m., Republic B, Sheraton

A special session. *Presiding:* Brian Croxall, Emory Univ.; Adeline Koh, Richard Stockton Coll. of New Jersey

This workshop is an "unconference" on digital pedagogy. Unconferences are participant-driven gatherings where attendees spontaneously generate the itinerary. Participants will propose discussion topics in advance on our Web site, voting on final sessions at the workshop's start. Attendees will consider what they would like to learn and instruct others about teaching with technology. Preregistration required.

For workshop itinerary, explanation of format, and session proposals, visit www.briancroxall.net/digitalpedagogy.

3. Evaluating Digital Work for Tenure and Promotion: A Workshop for Evaluators and Candidates

8:30–11:30 a.m., Republic A, Sheraton

Program arranged by the MLA Office of Programs. *Presiding:* Alison Byerly, Middlebury Coll.; Kathleen Fitzpatrick, MLA; Katherine A. Rowe, Bryn Mawr Coll.

Facilitated discussion about evaluating work in digital media (e.g., scholarly editions, databases, digital mapping projects, born-digital creative or scholarly work). Designed for both creators of digital materials and administrators or colleagues who evaluate those materials, the workshop will propose strategies for documenting, presenting, and evaluating such work. Preregistration required.

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Thursday, 3 January 11:45 a.m.

4. Preconvention Workshop for Academic Job Seekers in Foreign Languages

11:45 a.m.–1:15 p.m., St. George A–C, Westin Copley Place

Program arranged by the ADFL Executive Committee. *Presiding:* Rosmarie T. Morewedge, Binghamton Univ., State Univ. of New York

Speakers: June Miyasaki, Los Angeles Valley Coll., CA; Rosmarie T. Morewedge; Timothy Jon Scheie, Univ. of Rochester; Luiz Fernando Valente, Brown Univ.; Lisa Vollendorf, San José State Univ.

Representatives of different institutional types will discuss work and career paths in AA-, BA-, MA-, and PhD-granting programs. Speakers will address aspects of the job search: the application dossier, interviews at the convention and on campus, waiting out a sluggish market, and negotiating an offer.

5. Strategies for Members of Search Committees in Foreign Languages

11:45 a.m.–1:15 p.m., Essex North East, Westin Copley Place

Program arranged by the ADFL Executive Committee. *Presiding:* Susan G. Polansky, Carnegie Mellon Univ.

Speakers: Susan G. Polansky; Ann Marie Rasmussen, Duke Univ.

How to conduct a successful search: the questions to ask, the signs to observe, the questions to expect. Discussion of best practices for all searches and recruitment procedures. Representatives of search committees in English are welcome.

6. Preconvention Workshop for Job Seekers in English

11:45 a.m.–1:15 p.m., Essex North Center and North West, Westin Copley Place

Program arranged by the ADE Executive Committee. *Presiding:* Donald E. Hall, Lehigh Univ.

Speakers: Kevin J. H. Dettmar, Pomona Coll.; Susan Miller, Santa Fe Coll., FL; Malin Pereira, Univ. of North Carolina, Charlotte

Representatives from different types of institutions will describe work and career paths in their departments. Aspects of the job search—including letters of application and recommendation, curriculum vitae, interviews at the convention and on campus, waiting out a sluggish market, and negotiating an offer—will be discussed.

Thursday, 3 January 12:00 noon

7. Rhetoric and the Virtues

12:00 noon–1:15 p.m., Back Bay A, Sheraton

A special session. *Presiding:* Deborah H. Holdstein, Columbia Coll., IL

1. "What We Rhetoricians Would Talk about If We Talked about the Virtues," John L. Schilb, Indiana Univ., Bloomington
2. "Huck Finn Meets Tom Playfair: Virtue Ethics and Jesuit Narrative Rhetoric," Steven Mailloux, Loyola Marymount Univ.
3. "Is Virtue Teachable in Medical Education?" Ann Jurecic, Rutgers Univ., New Brunswick

Respondent: Patricia Lynn Bizzell, Coll. of the Holy Cross

8. Fragmented Lives, Hybridity, and the Politics of Identity in South Asian Muslim Women's Writing

12:00 noon–1:15 p.m., 201, Hynes

A special session. *Presiding:* Umme Al-wazedi, Augustana Coll., IL

1. "Seaming Sisterhood: South Asian Muslim Women in London," Feroza Framji Jussawalla, Univ. of New Mexico, Albuquerque
2. "Mothers, Nations, Others: Diasporic Citizenship in Tahmima Anam's *A Golden Age*," Chandrima Chakraborty, McMaster Univ.
3. "Diasporic Writing and Transnational Identities in Motion," Jennifer Yusin, Drexel Univ.
4. "Beyond Stereotypes and Ethnic Ambiguities: Negotiating Identities," Umme Al-wazedi

Respondent: Sobia Khan, Univ. of Texas, Dallas

9. Periodizing English and American Nineteenth-Century Poetry inside and outside National Frames

12:00 noon–1:15 p.m., Liberty B, Sheraton

A special session. *Presiding:* Joseph Bristow, Univ. of California, Los Angeles

Speakers: Michael Cohen, Univ. of California, Los Angeles; William Keach, Brown Univ.; Tricia A. Lootens, Univ. of Georgia; Ivy Wilson, Northwestern Univ.; Susan J. Wolfson, Princeton Univ.

This roundtable brings together established and emergent scholars whose research and teaching focus on different parts of the nineteenth century. The speakers will offer short position papers that reassess long-standing debates about the limitations and possibilities offered by such familiar labels as Romantic, Victorian, antebellum, and postbellum.

For abstracts, write to jbristow@humnet.ucla.edu after 30 Nov.

10. Marriage and South Asian Publics

12:00 noon–1:15 p.m., Liberty A, Sheraton

A special session. *Presiding:* Nandini Bhattacharya, Texas A&M Univ., College Station

1. "Love Laws and Illicit Loves," Subramanian Shankar, Univ. of Hawai'i, Mānoa
2. "Intimacy and Violence in Yash Chopra's *Veer-Zaara* and Kunal Kohli's *Fanaa*," Jody Jensen, Univ. of North Dakota
3. "Marriage and the 'New Indian Man': Masculinity and Coupledom in Globalized India," Rajiv Menon, New York Univ.
4. "The Ties That Bind: Marriage and Indentured Indian Labor in the Caribbean," Alison Klein, Graduate Center, City Univ. of New York

11. Assessing the Human: Twenty-First-Century American Fiction and the Idea of the Self

12:00 noon–1:15 p.m., Gardner, Sheraton

A special session

1. "The Symptoms of Contemporary Fiction," Jennifer L. Fleissner, Indiana Univ., Bloomington
2. "The Rock Novel and the Diminished Self," Florence Dore, Univ. of North Carolina, Chapel Hill
3. "Destinies and Destinations: Self and World in the Twenty-First-Century American Novel," Gordon N. Hutner, Univ. of Illinois, Urbana

For papers, write to hutner@illinois.edu after 2 Jan.

12. The Prehistory of Animal Studies

12:00 noon–1:15 p.m., Berkeley, Sheraton

A special session. *Presiding:* Antonia J. Losano, Middlebury Coll.

1. "Animal Visions: Early Modern Sensory Iconography and the Bestial Imagination," Jennie Votava, New York Univ.
2. "The Hand of the Human: Autocritique in Dutch Still Lifes of Game," Frank A. Palmeri, Univ. of Miami
3. "Swarming Animals, the Plagues of Egypt, and the Sensitive Soul," Lucinda Cole, Univ. of Southern Maine, Portland

Respondent: Karen L. Raber, Univ. of Mississippi

13. The Boundaries of Biography: A Genre at the Crossroads

12:00 noon–1:15 p.m., Public Garden, Sheraton

A special session. *Presiding:* John Matteson, John Jay Coll. of Criminal Justice, City Univ. of New York

1. "Louisa and Me and Margaret Makes Three: Empathy and Interpretation in the Writing of Biography," John Matteson
2. "Turbulent Indigo: The Perils and Pleasures of Writing a Joni Mitchell Biography," David Yaffe, Syracuse Univ.
3. "What If There Are No Letters? Writing the Life of Lucy Terry," Gretchen Gerzina, Dartmouth Coll.

For papers and abstracts, write to dyaffe@syr.edu.

14. Literature and the Radical Left

12:00 noon–1:15 p.m., Fairfax A, Sheraton

Program arranged by the Radical Caucus in English and the Modern Languages. *Presiding:* John Maerhofer, Roger Williams Univ.

1. "Line as Inspiration, Line as Limit: The Dialectics of Literary Radicalism," Barbara Clare Foley, Rutgers Univ., Newark
2. "Making Counterhistory: Radical British Historical Novels of the 1930s," Ashley James Dawson, Graduate Center, City Univ. of New York
3. "Reading Left Politics and Aesthetics: Ideology and Ambivalence in Bengal Famine Literature," Rajender Kaur, William Paterson Univ.
4. "Migrating Centers: Radical Transnationalism in the 'Autumn of Capital,'" John Maerhofer

For abstracts, write to jjmaer@aol.com after 1 Jan.

15. Transatlantic Book History in the Eighteenth Century

12:00 noon–1:15 p.m., Beacon E, Sheraton

A special session. *Presiding:* Sean D. Moore, Univ. of New Hampshire, Durham

1. "Toward an Imperial Book History of the Early United States," Edward J. Larkin, Univ. of Delaware, Newark
2. "To Encourage the Printing Business in This Kingdom: Robert Bell's Irish Paine," Molly Hardy, Saint Bonaventure Univ.

3. "Black Printers and the History of the American Book," Christen Mucher, Univ. of Pennsylvania

16. Islands without Borders: Teaching the Caribbean across Languages

12:00 noon–1:15 p.m., 209, Hynes

A special session. *Presiding:* Sandra Messinger Cypess, Univ. of Maryland, College Park; Valérie K. Orlando, Univ. of Maryland, College Park

Speakers: Cécile Accilien, Columbus State Univ.; Aude Dieudé, Duke Univ.; Anne M. François, Eastern Univ.; Véronique C. Maisier, Southern Illinois Univ., Carbondale; Elizabeth C. Russ, Southern Methodist Univ.; Krista Slagle, Katholiake Universiteit Leuven

Caribbean scholars working in different languages (Creole, French, English, Spanish) and modes of cultural production (literature, film, music) will discuss how best to model courses that impart the rich, vibrant, and multivalent aspects of the Caribbean in the classroom to undergraduate and graduate students at different institutions.

For abstracts and roundtable description, write to vorlando@umd.edu.

17. New Currents in Medieval Hispanic Studies

12:00 noon–1:15 p.m., 204, Hynes

Program arranged by the Division on Medieval Hispanic Languages, Literatures, and Cultures. *Presiding:* Emily C. Francomano, Georgetown Univ.

1. "'No vales ni un figo': The Consumption of Cultural Multiplicity in the Spanish Middle Ages," Martha Mary Daas, Old Dominion Univ.
2. "Salvation through Obfuscation: The Greek-Roman Conundrum in the *Libro de buen amor*," Anthony J. Cárdenas-Rotunno, Univ. of New Mexico, Albuquerque
3. "Wild Life: Thinking with Animals in *Celestina*," Faith Harden, Univ. of Southern California
4. "Monstruous Technology: Flying in Medieval Iberian Literature," Michelle M. Hamilton, Univ. of Minnesota, Twin Cities

18. Old Wine in New Wineskins: The Collected Works Project in the Digital Age

12:00 noon–1:15 p.m., Jefferson, Sheraton

Program arranged by the Division on Methods of Literary Research. *Presiding:* Jude V. Nixon, Salem State Univ.

1. "The Collected Works of Elizabeth Barrett Browning: Print Editions, Digital Surrounds, and Preservation," Sandra M. Donaldson, Univ. of North Dakota; Marjorie I. Stone, Dalhousie Univ.
2. "A Virtual Edition of William Morris's Collected Works," Florence S. Boos, Univ. of Iowa
3. "The Novels of Sutton E. Griggs: A Critical Edition," Tess Chakkalakal, Bowdoin Coll.
4. "Editing Henry James in the Digital Age," Pierre A. Walker, Salem State Univ.

19. The Many Eighteenth Centuries of Orientalism

12:00 noon–1:15 p.m., 202, Hynes

Program arranged by the Division on Comparative Studies in Eighteenth-Century Literature. *Presiding:* Aamir R. Mufti, Univ. of California, Los Angeles

1. "Orientalism's Tale: Nation and Empire in Eighteenth-Century England," Maryam Wasif Khan, Univ. of California, Los Angeles
2. "Authorizing Antiquity: India, Haiti, and Eighteenth-Century Orientalism," Sunil M. Agnani, Univ. of Illinois, Chicago
3. "Traveling Objects: Orientalism, Empire, and Antiquarian Practices," Katharina Boehm, Univ. of Regensburg
4. "Another Source for 'Kubla Khan'? William Jones's 'Hymn to Surya' and Scholarly Orientalisms in the Late Eighteenth Century," Omar F. Miranda, New York Univ.

20. Reorientations: East Asia in Recent Anglophone Fiction

12:00 noon–1:15 p.m., Beacon G, Sheraton

A special session. *Presiding:* Mary Goodwin, National Taiwan Normal Univ.

Speakers: Jonathan Benda, Northeastern Univ.; Rumyana Cholakova, Macao Polytechnic Inst.; Christopher J. Dawe, Bupyeong Cultural Center; Clyde Forsberg, Aletheia Univ.; Mary Goodwin; James McDougall, American Univ. of Kuwait; Alice Tsay, Univ. of Michigan, Ann Arbor

Increasingly important to the world economy as an engine of growth, the dynamic region of East Asia has for decades figured prominently for its critical geopolitical position. This roundtable explores how East Asia's emergence onto the world stage has been reflected in recent English-language literature, with reorientation of both "Orientalist" paradigms and transnational perspectives.

For abstracts, write to profgood@hotmail.com after 30 Nov.

21. Avenues of Access for Recent PhDs

12:00 noon–1:15 p.m., Fairfax B, Sheraton

A special session. *Presiding:* Belinda Wheeler, Paine Coll.

Speakers: Joseph Donica, Wiley Coll.; Anca Luca Holden, Mount Holyoke Coll.; Thomas Lawrence Long, Univ. of Connecticut, Storrs; M. Stephanie Murray, Carnegie Mellon Univ.; Belinda Wheeler

The avenues of access for recent PhDs are shrinking. With the academy becoming "far less accessible for aspiring college professors," we need to "reverse this trend" and "advance the discussion of alternative career paths for PhDs" (Bérubé). This roundtable opens up a discussion of how upcoming or recent PhDs can successfully navigate the challenging job market.

22. Expanding Access: Building Bridges within Digital Humanities

12:00 noon–1:15 p.m., 205, Hynes

A special session. *Presiding:* Trent M. Kays, Univ. of Minnesota, Twin Cities; Lee Skallerup Bessette, Morehead State Univ.

Speakers: Marc Fortin, Queen's Univ.; Alexander Gil, Univ. of Virginia; Brian Larson, Univ. of Minnesota, Twin Cities; Sophie Marcotte, Concordia Univ.; Ernesto Priego, London, England

Digital humanities are often seen to be a monolith, as shown in recent publications that focus almost exclusively on the United States and English-language projects. This roundtable will bring together digital humanities scholars from seemingly disparate disciplines to show how bridges can be built among languages, cultures, and geographic regions in and through digital humanities.

23. "American Ways of Life": Estados Unidos y la Vanguardia Española

12:00 noon–1:15 p.m., 206, Hynes

A special session. *Presiding:* José M. del Pino, Dartmouth Coll.

1. "Arquitecturas sin hogar o la nostalgia del ornamento: Urbanismo americano en Gómez de la Serna y Moreno Villa," Alberto Medina, Columbia Univ.
2. "Roquefort Gótico: Visiones secretas de Nueva York en Salvador Dalí," José M. del Pino
3. "Josep Renau, 'The American Way of Life': Vanguardia marxista, medios de masas y fotomontaje," Eduardo Hernández Cano, New York Univ.

For abstracts, write to jose.del.pino@dartmouth.edu after 7 Dec.

24. Secluded Lives, Visible Bodies: Representations of Zenana Fashion in Film and Literature

12:00 noon–1:15 p.m., 303, Hynes

A special session. *Presiding:* Nida Sajid, Rutgers Univ., Piscataway

1. "'The Pleasure House of the Whole World': Fashioning the Mughal Harem in Early European Travel Accounts," Ellorashree Maitra, Rutgers Univ., New Brunswick
2. "Writing against the 'Scarf Affair': Recuperating the Veil and Dislocating Muslim Women's Victimhood in Mohja Kahf's Fiction," Leila Pazargadi, Nevada State Coll.
3. "À la Turque: Lady Mary Wortley Montagu and Ottoman Fashion," Ambereen Dadabhoy, Harvey Mudd Coll.

25. Tropes of Passing Time in the Nineteenth-Century European Novel

12:00 noon–1:15 p.m., Beacon F, Sheraton

Program arranged by the Graduate Student Caucus. *Presiding:* Ervin Malakaj, Washington Univ. in St. Louis

1. "Metalepsis and the Vertige of Time in E. T. A. Hoffmann's *Prinzessin Brambia*," Nicole Sütterlin, Universität Basel
2. "Degenerative Futures: The Problem of Deep Time in H. G. Wells's *The Time Machine*," Courtney Andree, Washington Univ. in St. Louis
3. "Gustave Flaubert and the Futility of Evading Time," Lea Kon, Univ. of Manitoba

26. Going Viral

12:00 noon–1:15 p.m., Back Bay B, Sheraton

A special session. *Presiding:* Erin M. Goss, Clemson Univ.

1. "Hey, Girl: Replication, Signification, and the Radical Democracy of Memetic Theory," Rachel Bowser, Georgia Gwinnett Coll.
2. "The Pleasure of Maps and the Anxiety of Influenza," Erin M. Goss
3. "Empty Shells and the Undead Past: The Figure of the Zombie in Recent Literary-Critical Discourse," Michael A. Johnson, Univ. of Texas, Austin

Respondent: Ben Miller, Georgia State Univ.

For abstracts, visit 2cinem.gsu.edu/goingviral after 26 Nov.

27. What Matter Matters

12:00 noon–1:15 p.m., Hampton, Sheraton

Program arranged by the Division on Shakespeare. *Presiding:* Bradin Cormack, Univ. of Chicago

1. "What's the Matter in Shakespeare?" Alan Stewart, Columbia Univ.
2. "Much of Little," Gerard Passannante, Univ. of Maryland, College Park
3. "If the Shoe Fits," Natasha Korda, Wesleyan Univ.

28. Scale Matters

12:00 noon–1:15 p.m., Riverway, Sheraton

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature. *Presiding:* Nicholas Gaskill, Univ. of Chicago

1. "'Everything'/'Nothing': Late Style in Melville and James," Sianne Ngai, Stanford Univ.
2. "Little Sister, Big Jokes: Disproportionality in Alice James's Diary," Jane F. Thrailkill, Univ. of North Carolina, Chapel Hill
3. "Scaling the Modern," Mark McGurl, Stanford Univ.

Respondent: Bill Brown, Univ. of Chicago

29. New Materialism, Science, Culture

12:00 noon–1:15 p.m., Independence West, Sheraton

Program arranged by the Division on Literature and Science. *Presiding:* Stacy Alaimo, Univ. of Texas, Arlington

1. "Epigenesis as a Productive Category for Literary and Cultural Analysis," Susan Merrill Squier, Penn State Univ., University Park
2. "Thinking through Climate," Robert Markley, Univ. of Illinois, Urbana
3. "New Materialism at the Bottom of the Sea," Stacy Alaimo
4. "Who Is Responsible for the Environment?" Ursula K. Heise, Univ. of California, Los Angeles

30. Terminus: Dénouement, catastrophe, finale

12:00 noon–1:15 p.m., 308, Hynes

Program arranged by the Division on Seventeenth-Century French Literature

1. "The Ends of Tragedy: Certainty, Dramatic Suspense, and the Early Modern Antigone," Anna Rosensweig, Univ. of Minnesota, Twin Cities
2. "The Royal Decision as Tragic Denouement: Three Case Studies of the King-as-Judge in Corneille," Hélène Bilis, Wellesley Coll.
3. "De la puissance de la déclaration de foi à la transformation de la déclaration royale: Le dénouement miraculeux d'*Esther*?" Jennifer Tamas, Stanford Univ.

31. Everyday Woolf

12:00 noon–1:15 p.m., Back Bay D, Sheraton

Program arranged by the International Virginia Woolf Society. *Presiding:* Tara Thomson, Univ. of Victoria

1. "*Mrs. Dalloway* and the Rhythms of Everyday Life," Adam Barrows, Carleton Univ.
2. "Virginia Woolf and 'the Modern Blessing of Electricity,'" Sean Mannion, Univ. of Notre Dame
3. "'Acting Instantly His Part': Moments of Being (at Work) in *To the Lighthouse*," Kayla Walker Edin, Southern Methodist Univ.

For copies of abstracts, visit tarathomson.com/mla2013.

32. Early American Sex

12:00 noon–1:15 p.m., Back Bay C, Sheraton

Program arranged by the Division on Gay Studies in Language and Literature. *Presiding:* Christopher Looby, Univ. of California, Los Angeles

1. "Intimations: Queer Subculture and Social Vision in the Antebellum Novel," Christopher D. Castiglia, Penn State Univ., University Park
2. "Joseph Smith in Love: Polygamy, Indigeneity, Sovereignty," Peter M. Coviello, Bowdoin Coll.
3. "Always What You Want, Never What You Need: Elizabeth Stoddard's Bitter Satisfaction," Carina Pasquesi, Indiana Univ. Northwest, Gary

Respondent: Heather K. Love, Univ. of Pennsylvania

33. Brecht and Celan

12:00 noon–1:15 p.m., 203, Hynes

Program arranged by the International Brecht Society. *Presiding:* Friedemann Weidauer, Univ. of Connecticut, Storrs

1. "Celan Our Brecht," Robert George Kaufman, Univ. of California, Berkeley
2. "'Not Only Cold': The Motif of Snow in the Poetry of Brecht and Celan," Elena Pnevmonidou, Univ. of Victoria
3. "Speaking and Being Silent: Celan's Dialogue with Brecht in His Late Works," Ulrich Plass, Wesleyan Univ.

Respondent: Paul Peters, McGill Univ.

34. *Bildung* in Early-Nineteenth-Century Germany

12:00 noon–1:15 p.m., 305, Hynes

Program arranged by the Division on Nineteenth- and Early-Twentieth-Century German Literature. *Presiding:* Jocelyne Kolb, Smith Coll.

1. "The Subject as Archive: *Bildung* and Mediality in Goethe's and K. P. Moritz's Italian Travels," Sean B. Franzel, Univ. of Missouri, Columbia
2. "Trapped in Childhood: Versions of Anti-*Bildung*," Galia Benziman, Open Univ. of Israel
3. "Self-Cultivation and the Police State: The Political Context of Wilhelm von Humboldt's Concept of *Bildung*," Ulrich Kinzel, Christian-Albrechts-Universität

For abstracts, write to dtpan@uci.edu.

35. Fantasizing Stardom

12:00 noon–1:15 p.m., Liberty C, Sheraton

Program arranged by the Division on Psychological Approaches to Literature. *Presiding:* Anna Kornbluh, Univ. of Illinois, Chicago

1. "The Emotional Life of Stardom: On- and Offscreen Intimacies," Virginia L. Blum, Univ. of Kentucky
2. "Academic Narcissism and the Star Economy," Robert Samuels, Univ. of California, Los Angeles
3. "The Stars Down Below," Richard T. Rodríguez, Univ. of Illinois, Urbana

36. Languages of the Occupy Movement

12:00 noon–1:15 p.m., 307, Hynes

Program arranged by the Division on Language and Society. *Presiding:* Frank Farmer, Univ. of Kansas

1. "Examining the Linguistic Landscape of Occupy," Corinne Seals, Georgetown Univ.
2. "Occupy and Rhetorics of Amplification," Corey J. Frost, New Jersey City Univ.
3. "Class, Race, and the 'Common Man': Interviews with Occupy Pittsburgh," Keith Spencer, Carnegie Mellon Univ.

Respondent: Frank Farmer

37. Circuits of Comparison

12:00 noon–1:15 p.m., 301, Hynes

Program arranged by the Division on Twentieth-Century Latin American Literature and the Division on Late-Nineteenth- and Early-Twentieth-Century English Literature. *Presiding:* Michelle A. Clayton, Brown Univ.; Jesse E. Matz, Kenyon Coll.

1. "Woolf, Ocampo, and Disparate Global Feminisms," Gayle B. Rogers, Univ. of Pittsburgh
2. "Partiality and Comparison: The Part about Bolaño," David S. Kurnick, Rutgers Univ., New Brunswick
3. "Contemporary Narrative and the Circulation of Waned Affect," Jeronimo Arellano, Brandeis Univ.

38. Theories of the Romantic Grotesque

12:00 noon–1:15 p.m., Beacon D, Sheraton

A special session. *Presiding:* Alexander Regier, Rice Univ.

1. "Blake's Grotesque Body: The Dismembered Corpus of the Lambeth Books," Tilottama Rajan, Univ. of Western Ontario
2. "Henry Fuseli's Classical Grotesque," Alexander Regier
3. "Grotesque Romantic Ecology," Timothy Morton, Univ. of California, Davis

39. Contemporary Novels and the Twenty-First-Century Media Ecology

12:00 noon–1:15 p.m., The Fens, Sheraton

A special session

1. "From Text to Work: Douglas Coupland's Digital Interruptions and the Labor of Form," Paul Benzon, Temple Univ., Philadelphia
2. "The Mediated Geographies of Miéville's *The City and the City*," Richard Menke, Univ. of Georgia
3. "Tom McCarthy's Prehistory of Media," Aaron S. Worth, Boston Univ.

40. Hearing and Seeing Anew: Ralph Ellison's Aural and Visual Registers

12:00 noon–1:15 p.m., Beacon A, Sheraton

A special session. *Presiding:* Horace Porter, Univ. of Iowa

1. "Listening inside a Glass Box: Mary Rambo's Lessons for *Invisible Man*," Shanna Greene Benjamin, Grinnell Coll.
2. "The Noisy Lostness: Oppositionality and Acousmatic Subjectivity in *Invisible Man*," Herman Beavers, Univ. of Pennsylvania
3. "Silent Sights of Fatherhood in *Three Days before the Shooting . . .*," Lena Michelle Hill, Univ. of Iowa

Respondent: Kenneth W. Warren, Univ. of Chicago

Thursday, 3 January 1:45 p.m.

41. Reading Latina/o Literature in a Time of War

1:45–3:00 p.m., Beacon E, Sheraton

A special session. *Presiding:* Belinda Rincon, John Jay Coll. of Criminal Justice, City Univ. of New York

1. "Fleeing War, Fighting for Equality: Nonalienated Labor in Ana Castillo's *Sapogonia*," Marcial Gonzalez, Univ. of California, Berkeley
2. "Immigrant Identity and the Battle to Topple Sex and Gender Dictatorships in Junot Díaz's *The Brief Wondrous Life of Oscar Wao*," Michael N. Garcia, Clarkson Univ.
3. "Dramaturgy of the Foreign War at Home: The Theater of Jose Rivera," Jimmy Noriega, Coll. of Wooster

42. The Spatial Turn in French Studies

1:45–3:00 p.m., 202, Hynes

A special session. *Presiding:* Amanda Shoaf Vincent, Univ. of Florida

1. "The *Après-Moderne* City," Monique Yaari, Penn State Univ., University Park
2. "Theory and Ecological Urbanism," Verena Andermatt Conley, Harvard Univ.
3. "Le pari du Grand Paris," Jean-Pierre Le Dantec, École Nationale Supérieure d'Architecture de la Villette

43. Law and Literature: The State of the Field

1:45–3:00 p.m., Liberty C, Sheraton

A special session. *Presiding:* Kathryn D. Temple, Georgetown Univ.

Speakers: Wai Chee Dimock, Yale Univ.; Lenora Ledwon, Saint Thomas Univ., FL; Andrew John Majeske, John Jay Coll. of Criminal Justice, City Univ. of New York; Courtney Marshall, Univ. of New Hampshire, Durham; Sara Schotland, Georgetown Univ.; Matthew Titolo, West Virginia Univ., Morgantown; Richard H. Weisberg, Cardozo School of Law

Contributors to the interdisciplinary field of law and literature discuss its history, methodologies, and achievements to date; its present condition and status; and its promising future for scholars seeking fresh venues for literary and cultural research.

44. Old World Mirrors, New World Faces: Imagining Transatlantic Selfhood through Literature of the Americas

1:45–3:00 p.m., 307, Hynes

A special session. *Presiding:* Ryan James Kernan, Rutgers Univ., New Brunswick

1. "From Chateaubriand's Wilderness to Lanusse's Wasteland: Excavating the Transformation of French Romanticism in *Les Cenelles*, America's First Book of Indigenous Poetry," Ryan James Kernan
2. "The Passage of the Parasite from Haiti to Algeria via Brazil: Reading the Imperial Self-Imaginings of France in Jean-Baptiste Debret's *Voyage pittoresque au Brésil*," Esther Lezra, Univ. of California, Santa Barbara
3. "Empathetic Unsettlement: Mexico's Black Tourism and *Sleep Dealer*," Carl Gutiérrez-Jones, Univ. of California, Santa Barbara

45. Planetary Modernisms and Modernities

1:45–3:00 p.m., Berkeley, Sheraton

A special session. *Presiding:* Alpana Sharma, Wright State Univ.

1. "Modernity's Others or Other Modernities? South Asian Negotiations with Modernity and Amitav Ghosh's *The Glass Palace*," Aparna Mujumdar, Northeastern Univ.
2. "Dalit Modern," Toral Gajarawala, New York Univ.
3. "Creole, Insect, Animal: Walcott's Planetary Creatures," Ankhi Mukherjee, Univ. of Oxford, Wadham Coll.
4. "Toward a Black South Modernity: Zora Neale Hurston, Folk Culture, and the African Diaspora," Jarvis McInnis, Columbia Univ.

For abstracts, write to alpana.sharma@wright.edu.

46. Kierkegaard and the Trials of Modernity

1:45–3:00 p.m., Liberty A, Sheraton

A special session. *Presiding:* Anna W. Stenport, Univ. of Illinois, Urbana

1. "The Anxiety of Religious Freedom: Kierkegaard's *Attack on Christendom* and Denmark's Winding Road to Modernity," Julie Kalani Allen, Univ. of Wisconsin, Madison
2. "Kierkegaard and the Nineteenth-Century Crisis of Memory," Nate Kramer, Brigham Young Univ., UT
3. "Kierkegaard and Modern Tragedy," Leonardo Lisi, Johns Hopkins Univ., MD

For abstracts, write to leonardo.lisi@jhu.edu.

47. Critical Debates in Sinophone Postcolonial Studies: Where Do We Go Now?

1:45–3:00 p.m., 207, Hynes

A special session. *Presiding:* Shu-mei Shih, Univ. of California, Los Angeles

Speakers: Brian C. Bernards, Univ. of Southern California; Victor H. Mair, Univ. of Pennsylvania; Chien-hsin Tsai, Univ. of Texas, Austin

This roundtable addresses recent developments in sinophone postcolonial studies with such questions as, How is sinophone studies as a distinct discipline taking shape while still retaining its interdisciplinary imperative? How does sinophone postcolonial studies both critically engage and disengage with the "rise of China"?

48. Mood Swings

1:45–3:00 p.m., Back Bay D, Sheraton

A special session. *Presiding:* Joshua Clover, Univ. of California, Davis

1. "Earthiness, Enchantment, Exuberance," Dana Luciano, Georgetown Univ.
2. "On *Melancholia*," Jonathan Flatley, Wayne State Univ.; Sianne Ngai, Stanford Univ.
3. "Biopolitics and the Attachment to Life: No-World Aesthetics and the Ellipsis," Lauren Berlant, Univ. of Chicago

Respondent: Joshua Clover

49. Beyond Critique? The Possibilities of Post–Cold War Criticism

1:45–3:00 p.m., Beacon G, Sheraton

A special session. *Presiding:* Michael D. Snediker, Queen's Univ.

1. "Nuclear Criticism Revisited," Molly Wallace, Queen's Univ.
2. "Beyond Representation: The Deleuzian Virtual and the Future of Literary Criticism," David Coodin, York Univ.
3. "Utopian Affect and the Space of Critique," Sean Grattan, Queens Coll., City Univ. of New York

Respondent: Michael D. Snediker

50. Blackness without Race: The Subversion of Race in Black Literature, Film, and Music

1:45–3:00 p.m., Riverway, Sheraton

A special session. *Presiding:* Jennifer E. Henton, Hofstra Univ.

1. "The Sound of Blackness: Jean Toomer's Psychoanalytical Tryst in *Cane*," Jennifer E. Henton
2. "The Screen under Siege: Black Modernist Aesthetics," Geetha Ramanathan, West Chester Univ.
3. "We Are the World, We Are the Children: Blackness, Michael Jackson, and the Transnational Consumer," Vidhu Aggarwal, Rollins Coll.

51. Speculative Turns in Culture and Critique: A Collaborative Exploration

1:45–3:00 p.m., Gardner, Sheraton

A special session. *Presiding:* Shelley Streeby, Univ. of California, San Diego

Speakers: Aimee Bahng, Dartmouth Coll.; Jayna Brown, Univ. of California, Riverside; Alexis Lothian, Univ. of Southern California; Tavia Nyong'o, New York Univ.

This roundtable explores histories and practices of critical speculative fiction, theory, culture, and politics. Financial speculation harnesses risk for the sake of accumulation. To speculate imaginatively, by contrast, is to invent, theorize, and enact different kinds of worlds. How can speculation about alternatives and futures challenge dominant times and spaces of state, capital, empire?

For discussion questions, examples, and excerpts from participants' work, visit mlaspeculation.wordpress.com after 1 Dec.

52. Issued from Boston: The National Impact of a Local Print Culture on Slavery-Related Politics

1:45–3:00 p.m., Beacon A, Sheraton

A special session. *Presiding:* Robert S. Levine, Univ. of Maryland, College Park

1. "David Walker's Appeal and the Printers of Everyday Abolition," Benjamin Beck, Univ. of California, Los Angeles
2. "'I Will Be Heard': Print's Amplification of Boston Voices in the Antislavery Movement," Marcy J. Dinius, DePaul Univ.
3. "Boston and Beyond: The Broader Circulation of Walker's Appeal," Lori A. Leavell, Univ. of Central Arkansas

53. The Futures of the Transnational: Interrogating Border Crossing

1:45–3:00 p.m., Beacon F, Sheraton

A special session. *Presiding:* Kelly Bezio, Univ. of North Carolina, Chapel Hill

Speakers: Lou Freitas Caton, Westfield State Univ.; Kevin Thomas Concannon, Texas A&M Univ.,

Corpus Christi; Youngmin Kim, Dongguk Univ.; Robert McGill, Univ. of Toronto

The recent transnational turn has inaugurated an outpouring of insightful scholarship on identity construction within global networks. But analysis of identity has been privileged over its corresponding term, the border. This roundtable proposes to interrogate specifically the notion of border crossing in pursuit of its more rigorous theorization.

For more information, write to bezio@email.unc.edu.

54. Auden at Work

1:45–3:00 p.m., Jefferson, Sheraton

A special session. *Presiding:* Rachel Galvin, Johns Hopkins Univ., MD

1. "W. H. Auden and the Comic Contradiction: The Joy of Being a 'Helpless Thing,'" Matthew Mutter, Bard Coll.
2. "Auden's War Book Manqué," Claire Bowen, Dickinson Coll.
3. "Auden as Photographer and Film Editor," Emily Hyde, Princeton Univ.

Respondent: Bonnie Costello, Boston Univ.

55. Caribbean Crosscurrents: Anglophone Caribbean Literature in a Multilingual Region

1:45–3:00 p.m., Fairfax B, Sheraton

Program arranged by the MLA Publications Committee. *Presiding:* Anne J. Cruz, Univ. of Miami

1. "Limbo Gateways of the Caribbean," Supriya M. Nair, Tulane Univ.
2. "Reading the Nineteenth-Century Caribbean," Faith Lois Smith, Brandeis Univ.
3. "Literary and Linguistic Crossings: The Shifting Boundaries of Anglophone Caribbean Literature," April Shemak, Sam Houston State Univ.
4. "Anglophone Caribbean Literature through Translation," Marc Brudzinski, State Univ. of New York, Purchase

56. Unfound in Translation

1:45–3:00 p.m., 203, Hynes

Program arranged by the Division on Arabic Literature and Culture. *Presiding:* Ken Seigneurie, Simon Fraser Univ., Surrey

1. "On the 'Untranslatability' of Arabic," Dima Ayoub, McGill Univ.
2. "Translating the Andalusian Muwashshahas," Joseph Fees, Univ. of Texas, Austin
3. "'Tell Me Humorous Anecdotes of Misers': Rendering the *Kitāb al-Bukhalāʾ* ('The Book of Misers') into English," Kevin Blankinship, Univ. of Chicago
4. "The Economics of Arabic Translation," Anna Ziajka Stanton, Univ. of Texas, Austin

For abstracts, visit www.kseigneurie.com.

57. Life Stories: Biography and Autobiography

1:45–3:00 p.m., 303, Hynes

Program arranged by the Division on Twentieth-Century Spanish Literature. *Presiding:* Jo Labanyi, New York Univ.

1. "The Man Who Had No Biography: Ramón Mercader," Gina Ann Herrmann, Univ. of Oregon
2. "Twenty-First-Century Spanish Life Writing from the Holocaust," Sara Brenneis, Amherst Coll.
3. "'Me robaron la infancia': Autobiográfico, nuevos medios y los niños robados," Patricia Lopez, New York Univ.

For abstracts, write to jo.labanyi@nyu.edu.

58. Intermediality in Modern and Contemporary Italy: Early Cinema and Print Culture

1:45–3:00 p.m., 205, Hynes

Program arranged by the Division on Twentieth-Century Italian Literature and the American Association for Italian Studies. *Presiding:* John P. Welle, Univ. of Notre Dame

1. "The Industrial Origins of Text-Image Intermediality: Sonzogno Periodicals in the 1860s–80s," Silvia Valisa, Florida State Univ.
2. "Metareferential Intermediality in the Cinema of the Early 1910s," Bernhard Kuhn, Bucknell Univ.
3. "The Polyphonic Language of Silent Cinema: *Rapsodia Satanica*, by Nino Oxilia, as a Multisensorial Experience," Danila Cannamela, Univ. of North Carolina, Chapel Hill
4. "Screens to Take Home: Film and Illustrated Publishing in Italian Culture," Irene Lottini, Univ. of Iowa

59. Francophonies numérisées / Digital *Francophonies*

1:45–3:00 p.m., 301, Hynes

Program arranged by the Division on Francophone Literatures and Cultures and the Conseil International d'Études Francophones. *Presiding:*

Eileen Lohka, Univ. of Calgary; Catherine Perry, Univ. of Notre Dame

1. "The Internet Poetics of Patrick Chamoiseau and Édouard Glissant," Roxanna Curto, Univ. of Iowa
2. "Toussaint en Amérique: Collaborations, dialogues et créations multi-disciplinaires," Alain-Philippe Durand, Univ. of Arizona
3. "Bandes dessinées téléchargeables: Un nouveau moyen de mesurer la diffusion de la langue française au 21ème siècle," Henri-Simon Blanc-Hoang, Defense Lang. Inst.

60. Learning Outcomes in Online Second-Language Environments

1:45–3:00 p.m., 206, Hynes

Program arranged by the Division on Applied Linguistics. *Presiding:* Sébastien Dubreil, Univ. of Tennessee, Knoxville

1. "Teaching Language and Culture through Social Media and Networks," Edward M. Dixon, Univ. of Pennsylvania
2. "Developing Pronunciation Skills at the Introductory Level: Motivating Students through Interpersonal Audio Discussions," Cindy Lepore, Univ. of Alabama, Tuscaloosa
3. "*Español* Two Hundred: Bridging Medium, Collaboration, and Communities of Practice," Adolfo Carrillo Cabello, Iowa State Univ.; Cristina Pardo Ballester, Iowa State Univ.

For abstracts, visit profd.weebly.com/mla-2013.html.

61. Behavioral Economics and Literary Studies

1:45–3:00 p.m., Beacon D, Sheraton

A special session. *Presiding:* Devjani Roy, Univ. of Kentucky

1. "Economic Stories: Narratology, Phenomenology, and Behavioral Economics," Eleanor C. Courtemanche, Univ. of Illinois, Urbana
2. "The Narrative of Behavioral Economics," Devjani Roy
3. "Heuristics, Biases, and Storytelling," Blakey Vermeule, Stanford Univ.

62. Feelings for Sale: The Commodification of Affect

1:45–3:00 p.m., 308, Hynes

A special session. *Presiding:* Jeronimo Arellano, Brandeis Univ.

1. "Lost Emotion: The Horror Story," Melanie V. Dawson, Coll. of William and Mary
2. "Feeling Asian/American: Ambivalent Attachments in Asian Immigrant Narrative," Jeffrey J. Santa Ana, Stony Brook Univ., State Univ. of New York
3. "Trauma in the Marketplace: Dave Eggers's New Sincerity," Adam Kelly, Harvard Univ.

63. "What like a Bullet Can Undeceive!": Veterans in the Literature Classroom

1:45–3:00 p.m., Fairfax A, Sheraton

A special session. *Presiding:* Liam Corley, California State Polytechnic Univ., Pomona

Speakers: David Buchanan, Univ. of Denver; Sue Rowe Doe, Colorado State Univ., Fort Collins; Helena Gurfinkel, Southern Illinois Univ., Edwardsville; Douglas Higbee, Univ. of South Carolina, Aiken; Dominick Rolle, Emory Univ.; Roger C. Thompson, Virginia Military Inst.

Respondent: Elizabeth Dale Samet, United States Military Acad.

Participants will discuss text selections and assignments designed to engage veterans and share strategies for managing discussions in mixed classrooms. We will also discuss how literary texts such as Emerson's essays, *The Red Badge of Courage*, O'Brien's *The Things They Carried*, and poems by Wilfred Owen and Brian Turner reveal new facets when studied with recent veterans.

For abstracts, visit www.csupomona.edu/~wccorley/MLAroundtable.html after 15 Oct.

64. Global Health and World Literature

1:45–3:00 p.m., 313, Hynes

A special session. *Presiding:* Karen Thornber, Harvard Univ.

1. "Powers of Zero: Aggregation, Negation, and the Dimensions of Scale in Indra Sinha's *Animal's People*," Jesse Oak Taylor, Univ. of Maryland, College Park
2. "Mental Illness and Environmental Degradation in J. M. G. Le Clezio's *Desert* and *The Prospector*," Suzanne Lalonde, Univ. of Texas, Brownsville
3. "Insecure Lives: Securing and Regulating Life and Health in Contemporary Popular Culture," Steven Pokornowski, Univ. of California, Santa Barbara

For papers, write to thornber@fas.harvard.edu after 1 Dec.

65. Queer Theory without Antinormativity

1:45–3:00 p.m., Independence West, Sheraton

A special session. *Presiding:* Zahid R. Chaudhary, Princeton Univ.

1. "The Trouble with Antinormativity," Annamarie Jagose, Univ. of Sydney
2. "Following Sedgwick: On Triangles, Double Binds, and the Road Not (Yet) Taken," Robyn Wiegman, Duke Univ.
3. "Affect Norms, Sexual Norms," Elizabeth Wilson, Emory Univ.

66. The Occupation of Women's Studies: Practical Strategies for Difficult Times

1:45–3:00 p.m., Liberty B, Sheraton

Program arranged by the Division on Women's Studies in Language and Literature. *Presiding:* Jennifer DeVere Brody, Stanford Univ.

Speakers: Madelyn Detloff, Miami Univ., Oxford; Licia Fiol-Matta, Lehman Coll., City Univ. of New York; Lynne Huffer, Emory Univ.; Amelia María de la Luz Montes, Univ. of Nebraska, Lincoln

Who is occupying women's studies now, and how is it being occupied? How have global resistance and changing democratic structures affected women's studies as a field? This roundtable will provide an open forum for debate about controversial understandings of "occupation" as a mode, a spatiotemporal reality, and a discourse.

67. Teaching Literature from a Student-Centered Approach

1:45–3:00 p.m., 305, Hynes

Program arranged by the Division on the Teaching of Literature. *Presiding:* Donna L. Pasternak, Univ. of Wisconsin, Milwaukee

1. "Literature for the Left Side of the Brain," Patricia Howell Michaelson, Univ. of Texas, Dallas
2. "Teaching Literature in the Decentered Classroom: The Online Experience," Phoebe S. Jackson, William Paterson Univ.
3. "Making Space for Students' Encounters with Texts," Cristina V. Bruns, Chapman Univ.

68. Narrative Acts of (Re)Mediation: Telling the Stories of Mexico

1:45–3:00 p.m., 209, Hynes

Program arranged by the Discussion Group on Mexican Cultural and Literary Studies. *Presiding:* Cristine Soliz, Fort Valley State Univ.

1. "The Art of Failure: Centennial Revisions of the Mexican Revolution," Brian Price, Wake Forest Univ.
2. "En torno a *Los hijos de Sánchez* en México: La crítica como espacio de enfrentamiento entre visiones literarias y políticas de la sociedad en desarrollo," Sophie Bégin, McGill Univ.
3. "The 'PIAS Forms' Reloaded: Mexico City NAFTA-Era Art Making," Amy Sara Carroll, Univ. of Michigan, Ann Arbor
4. "Outside Theater: Mexican Performance on and beyond the Stage," Stuart Alexander Day, Univ. of Kansas

69. The Fourth Lateran Council and Its Aftermath

1:45–3:00 p.m., 204, Hynes

Program arranged by the Division on Comparative Studies in Medieval Literature. *Presiding:* Sylvia Tomasch, Hunter Coll., City Univ. of New York

1. "Mimics, Buffoons, and Games of Chance: The Sacred and the Secular in 1215," Karen Sullivan, Bard Coll.
2. "Innocents Abroad—and at Home: Responses to Lateran IV in the *Decameron* and the *Canterbury Tales*," Robert W. Hanning, Columbia Univ.
3. "Chaucer and the Trinity," Lynn Staley, Colgate Univ.

70. Networks, Webs, and Ecosystems

1:45–3:00 p.m., Back Bay B, Sheraton

Program arranged by the Division on Twentieth-Century American Literature. *Presiding:* Paula M. L. Moya, Stanford Univ.

1. "The Airport and the Eco-traveler," Ursula K. Heise, Stanford Univ.
2. "Networked Nature in Gibson, Powers, and Egan," Allison Carruth, Univ. of California, Los Angeles
3. "Critique of Green Capitalism," Ashley James Dawson, Graduate Center, City Univ. of New York

71. A More Capacious Conception: Digital Scholarship and Tenure

1:45–3:00 p.m., Public Garden, Sheraton

Program arranged by the Division on the History and Theory of Rhetoric and Composition. *Presiding:* Nate Kreuter, Western Carolina Univ.

1. "Metathesiophobia and the Impossible Math of the Scholarly Monograph," Patricia Roberts-Miller, Univ. of Texas, Austin

2. "Hope and Habit(u)s?" Victor J. Vitanza, Clemson Univ.
3. "Publishing Long-Form Multimedia Scholarship: Thinking about Bookness," Gail E. Hawisher, Univ. of Illinois, Urbana; Cynthia L. Selfe, Ohio State Univ., Columbus

72. Representing Genocide and Civil Conflict in Nonfiction Narrative

1:45–3:00 p.m., The Fens, Sheraton

Program arranged by the Division on Nonfiction Prose Studies, Excluding Biography and Autobiography. *Presiding:* Amardeep Singh, Lehigh Univ.

1. "Asymmetrical War and the Problem of Genre," Nathan K. Hensley, Georgetown Univ.
2. "The Self and Other in Pain: From Valéry's Thought Experiment to Delbo's Embodied Reality," Michaela Hulstyn, Stanford Univ.
3. "Fragmented Memoir and the Ethics of Reconciliation in Antje Krog's *Country of My Skull*," Sohinee Roy, North Central Coll.
4. "Graphic Conflict: War and Genocide in Sequential Art," Susan Jacobowitz, Queensborough Community Coll., City Univ. of New York

73. Translation Unbound: Outside the Subject of Germany

1:45–3:00 p.m., 208, Hynes

Program arranged by the Division on Twentieth-Century German Literature. *Presiding:* Richard Langston, Univ. of North Carolina, Chapel Hill

1. "Processes of Unknowing in Kafka and Karasu," Kristin Dickinson, Univ. of California, Berkeley
2. "Poetics of the Dictionary," Jennifer M. Gully, Univ. of South Florida
3. "'Un-Lost in Translation'? Replication and Recovery in Tzveta Sofronieva's Exophonic Poetry," Michele Ricci Bell, Union Coll., NY

Respondent: Deniz Göktürk, Univ. of California, Berkeley

74. Interiorities of Disability

1:45–3:00 p.m., Hampton, Sheraton

Program arranged by the Division on Disability Studies. *Presiding:* Susannah B. Mintz, Skidmore Coll.

1. "Sexual Cripple: Ralph Werther and the Desiring Body," Jessica Lewis-Turner, Temple Univ., Philadelphia
2. "*Galerie de difformité*: Turning (Dis)Ability Inside Out," Gretchen E. Henderson, Massachusetts Inst. of Tech.
3. "Harriet Wilson's Prosthetic Authorship," Jean Franzino, Univ. of Virginia
4. "'Why I Am So Sick': The Treatise Nietzsche Never Wrote," Tom Ribitzky, Graduate Center, City Univ. of New York

75. Quevedo Politics

1:45–3:00 p.m., 201, Hynes

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Poetry and Prose. *Presiding:* Steven Wagschal, Indiana Univ., Bloomington

1. "The *Chitón* Affair: Government, Scandal, and the New Public Sphere in Seventeenth-Century Madrid," Javier Castro-Ibaseta, Wesleyan Univ.
2. "Quevedo's Machiavellian Rhetoric," Keith Howard, Florida State Univ.
3. "Quevedo's Ungodly Politics," Jose A. Rico-Ferrer, Wayne State Univ.

Thursday, 3 January 3:30 p.m.

76. Twenty-First-Century Latin American Narrative and Postmodern Feminism

3:30–4:45 p.m., 207, Hynes

A special session. *Presiding:* Raymond Leslie Williams, Univ. of California, Riverside

1. "Colombian Postfeminist Narrative of the Twenty-First Century: Transgression without Limits," Gina Ponce de Leon, Niagara Univ.
2. "Afro-Caribbean Female Slaves' Images in Yolanda Arroyo Pizarro's Work," Amarilis Hidalgo–De Jesús, Bloomsburg Univ.
3. "Behind the Mirror: Narratives of Madness in Latin American Feminine Literature," Elvira Sánchez-Blake, Michigan State Univ.

For abstracts, write to gmp@niagara.edu.

77. Hapsburg Nostalgia: The Emperor's New Clothes

3:30–4:45 p.m., 202, Hynes

Program arranged by the Modern Austrian Literature and Culture Association. *Presiding:* Heidi Schlipphacke, Old Dominion Univ.

1. "A Funeral March for Otto von Hapsburg as Farce," Peter Höyng, Emory Univ.

2. "'Ein Kaiser kann nicht im Lift fahren': Hapsburg Nostalgia and the New World Order," Clinton Stuart Shaffer, Wheaton Coll., IL
3. "*Wir sind Kaiser*: The Emperor as State Jester," Kerstin Fest, National Univ. of Ireland, Cork

For abstracts, write to hschreck@uvm.edu.

78. The Spanish Civil War across the Language Curriculum

3:30–4:45 p.m., 206, Hynes

A special session. *Presiding:* Jose Ignacio Alvarez-Fernandez, Emmanuel Coll.

1. "Images of War," Patricia Nichols, Northwestern Univ.
2. "Cross-Cultural Conversations and Collective Memory," Christopher R. Wood, Newton High School, MA
3. "History in the Language and Literature Classroom," Soledad Carmen Fox, Williams Coll.
4. "The Spanish Civil War in Twenty-First-Century Spain," Roberto Rey Agudo, Massachusetts Inst. of Tech.

79. Crossing Borders, Finding Homes

3:30–4:45 p.m., Back Bay B, Sheraton

A special session. *Presiding:* Sobia Khan, Univ. of Texas, Dallas

1. "Inhospitable Homes: Diasporic Realism in Zadie Smith's *White Teeth* and Monica Ali's *Brick Lane*," Feroza Framji Jussawalla, Univ. of New Mexico, Albuquerque
2. "Negotiating Homeland Belongings and Host Land Conflicts," Claudio Roberto Vieira Braga, Universidade Católica de Brasília
3. "Subjunctive Historiography, Martin Espada, and Reframing Puerto Rican Diaspora," David Vibert, Stony Brook Univ., State Univ. of New York
4. "Chinese Writers at Home in America: Ha Jin and Qui Xiaolong," J. B. Rollins, National Chung Cheng Univ.

For abstracts, write to imohf@aol.com after 1 Dec.

80. Environments in Science Fiction: Beyond Dystopias

3:30–4:45 p.m., Gardner, Sheraton

A special session. *Presiding:* Susan M. Bernardo, Wagner Coll.

1. "Heterotopian Worlds in Le Guin and Delany," Lauren J. Lacey, Edgewood Coll.
2. "Karel Čapek's *War with the Newts*: Deterritorializing Land and Language," Adam Lawrence, Cape Breton Univ.
3. "Critical Affect: The Spaces of Contemporary Science Fiction Cinema," Christopher Pizzino, Univ. of Georgia

For abstracts, write to sbernard@wagner.edu.

81. *The American Jeremiad* at Thirty-Five: The State of the Americanist Field

3:30–4:45 p.m., Independence East, Sheraton

A special session. *Presiding:* Christopher Looby, Univ. of California, Los Angeles

Speakers: Jonathan Arac, Univ. of Pittsburgh; Nancy Bentley, Univ. of Pennsylvania; Nan Goodman, Univ. of Colorado, Boulder; Gerald Graff, Univ. of Illinois, Chicago; Michael P. Kramer, Bar-Ilan Univ.; Patricia Williams, Columbia Univ.

The thirty-fifth anniversary and the 2012 republication of Sacvan Bercovitch's *American Jeremiad* provide an occasion to reconsider its claims in the wake of the various turns taken by Americanist criticism since 1977. Is there still a place for synthetic, totalizing interpretations of what Bercovitch called "the meaning of America"?

82. Melville and Protest

3:30–4:45 p.m., Liberty A, Sheraton

Program arranged by the Melville Society. *Presiding:* Hester Blum, Penn State Univ., University Park

1. "Collective Action, Corporate Fiction, and *The Confidence-Man*," Peter Jaros, Franklin and Marshall Coll.
2. "Formal Resistances: Melville's 'Beachcomber' Ethic," Mark Noble, Georgia State Univ.
3. "Melville's 'Permanent Riotocracy,'" Michael Jonik, Univ. of Sussex

83. Mapping a New Ethics for a Globalized South Asia

3:30–4:45 p.m., 305, Hynes

Program arranged by the South Asian Literary Association. *Presiding:* Nira M. Gupta-Casale, Kean Univ.

1. "Crime, Confession, and Cosmopolitanism in *The White Tiger*," Suparna Roychoudhury, Mount Holyoke Coll.
2. "A Natural Longing for Form: The Ebb and Flow of Amitav Ghosh's Countercosmopolitanism," Charlotta Salmi, Univ. of Oxford
3. "All Work or All Play? Ethical Reformulations on the Road in *Zindagi Na Milegi Dobara*," Jayashree Kamble, Univ. of Minnesota, Twin Cities

For abstracts, visit www.southasianliteraryassociation.org/.

84. Publishing Indigeneity: Future, Fact, and Fiction

3:30–4:45 p.m., The Fens, Sheraton

Program arranged by the MLA Committee on the Literatures of People of Color in the United States and Canada. *Presiding:* Frederick H. White, Slippery Rock Univ.

1. "Why the Most Popular 'Indigenous' Writer in America Is Still Tony Hillerman," Susan Berry Brill de Ramírez, Bradley Univ.
2. "Back to the Indigenous Future: Publishing Bones and Wind," Rachela Permenter, Slippery Rock Univ.

85. Career Opportunities in Two-Year Colleges

3:30–4:45 p.m., Independence West, Sheraton

Program arranged by the ADE Executive Committee and the ADFL Executive Committee. *Presiding:* Lisa R. Schneider, Columbus State Community Coll., OH

Speakers: June Miyasaki, Los Angeles Valley Coll., CA; Howard B. Tinberg, Bristol Community Coll., MA

Faculty members in English and foreign languages will discuss the career opportunities that exist at two-year colleges, with a special focus on job seekers who are starting their careers.

86. Owing: On Student (and Other) Debt

3:30–4:45 p.m., Fairfax A, Sheraton

Program arranged by the MLA Delegate Assembly. *Presiding:* Maria Damon, Univ. of Minnesota, Twin Cities

1. "More Than You Owe," Richard Dienst, Rutgers Univ., New Brunswick
2. "What Does a Profession Owe to the Young?" Marc Bousquet, Santa Clara Univ.

87. Minorities and National Literatures

3:30–4:45 p.m., Fairfax B, Sheraton

Program arranged by the Division on English Literature Other Than British and American. *Presiding:* Mark Allen Sanders, Emory Univ.

1. "Looking Askance at the Center," Pashmina Murthy, Univ. of Minnesota, Twin Cities
2. "East European Peripatetics and the New Literatures of Mobility," Vera Eliasova, Masaryk Univ.
3. "The Wartime Mosaic: Canadian Jewish Literature of the Spanish Civil War," Emily Robins Sharpe, Penn State Univ., University Park
4. "'Memory Is a Bruise Still Tender': Caribbean Immigrant Subjectivity and the Canadian National Identity," Kris Singh, Queen's Univ.

88. Age, Obsolescence, and New Media

3:30–4:45 p.m., Hampton, Sheraton

Program arranged by the Discussion Group on Age Studies. *Presiding:* Cynthia R. Port, Coastal Carolina Univ.

1. "Aging as Obsolescence: Remediating Old Narratives in a New Age," Erin Lamb, Hiram Coll.
2. "Typewriters to Tweeters: Women, Aging, and Technological Literacy," Lauren Marshall Bowen, Michigan Technological Univ.
3. "The New Obsolescence of New Media: Political Affect and Retrotechnologies," Jen Boyle, Coastal Carolina Univ.

89. Spenser across the Long Eighteenth Century

3:30–4:45 p.m., Liberty B, Sheraton

Program arranged by the International Spenser Society and the Division on Restoration and Early-Eighteenth-Century English Literature. *Presiding:* Joseph Foster Loewenstein, Washington Univ. in St. Louis; Albert J. Rivero, Marquette Univ.

1. "Displacing 'Wastfull Luxuree': John Evelyn's Royal Garden and Spenser's Bower of Bliss," Laura Lunger Knoppers, Penn State Univ., University Park
2. "Galesia, Britomart, and *The Faery Queen*: 'Spencer's Aspiring Fancy' and the Fiction of Jane Barker," Mihoko Suzuki, Univ. of Miami
3. "A Cultural Transference of Spenserianism in William Wordsworth's Salisbury Plain Poems," Jeongoh Kim, Vanderbilt Univ.

90. Paintings and Photographs Remediated in Film, Graphic Narrative, and Newspaper

3:30–4:45 p.m., Riverway, Sheraton

Program arranged by the International Society for the Study of Narrative and the American Comparative Literature Association. *Presiding:* Emma Kafalenos, Washington Univ. in St. Louis; Lois Parkinson Zamora, Univ. of Houston

1. "The Remediation of Painting within Cinematic Narrative Discourse," David Henry Richter, Queens Coll., City Univ. of New York

2. "Remediated Photographs and Reconstructed Memories: Personal and Familial Pasts in *Fun Home: A Family Tragicomic*," Genie Giaimo, Northeastern Univ.
3. "Front-Page Ekphrasis," Lisa Zunshine, Univ. of Kentucky

91. British Romantic Expatriates

3:30–4:45 p.m., Back Bay C, Sheraton

Program arranged by the Wordsworth-Coleridge Association. *Presiding:* Toby Benis, Saint Louis Univ.

1. "From Wales to Western Pennsylvania: Robert Southey's *Madoc*," Juliet Shields, Univ. of Washington, Seattle
2. "Robert Merry's Expatriation and the Pains of Memory," Amy B. Garnai, Tel Aviv Univ.
3. "George Templeton Strong Interprets Beethoven through Byron," John Clubbe, Univ. of Kentucky

92. New Approaches to the Latino Nineteenth Century

3:30–4:45 p.m., Berkeley, Sheraton

Program arranged by the Division on Nineteenth-Century American Literature and the Division on Chicana and Chicano Literature. *Presiding:* Marissa K. Lopez, Univ. of California, Los Angeles

1. "Bodies That Don't Matter: Tracing Race in the Latino/a Nineteenth Century," Jesse Alemán, Univ. of New Mexico, Albuquerque
2. "Manufactured Amnesia: The Problem of Recovering Nineteenth-Century Latino Cultural Production," Silvio A. Torres-Saillant, Syracuse Univ.
3. "Latino Antislaveries," David Luis-Brown, Claremont Graduate Univ.

93. Medieval Female Shape-Shifting and Alternatives to Agency

3:30–4:45 p.m., 301, Hynes

Program arranged by the Society for Medieval Feminist Scholarship. *Presiding:* Wendy Marie Hoofnagle, Univ. of Northern Iowa

1. "Allegories of the Self: Controlling Signifying Practices in *Aucassin et Nicolette*," Daisy J. Delogu, Univ. of Chicago
2. "Moral Agency in Shape-Shifted Women," Tara Williams, Oregon State Univ.
3. "Female Shape-Shifting as Literary Icon in the Lais of Marie de France," Dolores Warwick Frese, Univ. of Notre Dame

For copies of papers, visit hosted.lib.uiowa.edu/smfs/mff/.

94. Modernism and the Senses

3:30–4:45 p.m., Beacon D, Sheraton

A special session. *Presiding:* Alex Niven, Univ. of Oxford; Stephen Ross, Univ. of Oxford, Saint John's Coll.

1. "Cognitive Realism and the Problem of Qualia," Jonathan Day, Univ. of Oxford, Saint John's Coll.
2. "Modernizing Modernism: Intentionality, Neuroscience, and the Sense of Modernist Poetry," Matt Langione, Univ. of California, Berkeley

For abstracts, write to sjross7@gmail.com.

95. Discursive Possession: African Transmission, Western Texts

3:30–4:45 p.m., 308, Hynes

A special session. *Presiding:* Wendy Laura Belcher, Princeton Univ.

Speakers: Adeleke Adeeko, Ohio State Univ., Columbus; Debbie Lee, Washington State Univ., Pullman; Françoise Lionnet, Univ. of California, Los Angeles; Mechal Sobel, Univ. of Haifa

In 1996, Simon Gikandi expressed puzzlement that more was not written about the impact of England's others on England. Indeed, literary studies has been limited by a discomfort with the power of the colonized to affect the colonizer. This session focuses on specific Western texts and African cultures to argue that Africans and African thought actively changed literature in Europe and the Americas.

For abstracts, visit www.wendybelcher.com/MLA2013AfricanThought.html after 1 Nov.

96. 1898 and the Legacy of Empire

3:30–4:45 p.m., 204, Hynes

Program arranged by the Division on Ethnic Studies in Language and Literature. *Presiding:* Anna Maria Nogar, Univ. of New Mexico, Albuquerque

1. "Spanish Echoes in the Poetry of José Garcia Villa," Paula Park, Univ. of Texas, Austin
2. "Legacies of Empires: Language and Identity in José Rizal's *Noli me tangere* and Jessica Hagedorn's *Dogeaters*," Blake Seana Locklin, Texas State Univ.
3. "Domestic Abuse, Allegory, and Family Romance in Esmeralda Santiago's *América's Dream*," Paul Y. Lai, Saint Catherine Univ.

97. American Linguistic Plurality

3:30–4:45 p.m., 203, Hynes

Program arranged by the Discussion Group on Literature of the United States in Languages Other Than English. *Presiding:* Heidi Kathleen Kim, Univ. of North Carolina, Chapel Hill

1. "Dialects of Regionalist Modernism in Sui Sin Far's *Mrs. Spring Fragrance*," Audrey Wu Clark, United States Naval Acad.
2. "Vocal Color: Recovering an Alternative, Multilingual American Literary Realism," Benjamin A. Railton, Fitchburg State Univ.
3. "Traduciendo de el Dork: Cultural and Lingual Syncretism in Junot Díaz's *The Brief Wondrous Life of Oscar Wao*," Osvaldo Oyola, Binghamton Univ., State Univ. of New York
4. "Hybrid Tongues: Linguistic Innovations and Inventions in Contemporary Multiethnic United States Literature," Melissa Dennihy, Graduate Center, City Univ. of New York

98. Doris Lessing's *The Golden Notebook*: Fifty Years On

3:30–4:45 p.m., Beacon G, Sheraton

Program arranged by the Doris Lessing Society. *Presiding:* Sandra Singer, Univ. of Guelph

1. "Going on Fifty: *The Golden Notebook* as Roman à Clef," Roberta Rubenstein, American Univ.
2. "Feminism and Its Critique in *The Golden Notebook*, Then and Now," Josna E. Rege, Worcester State Univ.
3. "Doris Lessing's *The Golden Notebook* and Chick Lit," Alice Rachel Ridout, Algoma Univ.

For abstracts, write to dorislessingsociety@gmail.com.

99. Memoir in Hebrew Fiction, Fiction in Hebrew Memoir

3:30–4:45 p.m., 307, Hynes

Program arranged by the Discussion Group on Hebrew Literature. *Presiding:* Stacy N. Beckwith, Carleton Coll.

1. "The Tree of (Real) Life as a Metaphor for Fiction-Memoir Integration in Amos Oz's *A Tale of Love and Darkness*," Rhona Trauvitch, Univ. of Massachusetts, Amherst
2. "Fragmented Memories: Yoram Kaniuk's *1948*," Anne Golomb Hoffman, Fordham Univ., Lincoln Center
3. "Ka-Tzetnik's *Salamandra*: Between Fact and Fiction," Or Rogovin, Univ. of Washington, Seattle

Respondent: Stacy N. Beckwith

For abstracts, write to sbeckwit@carleton.edu.

100. The Art of Ending(s)

3:30–4:45 p.m., 205, Hynes

Program arranged by the Division on Eighteenth- and Early-Nineteenth-Century German Literature. *Presiding:* Birgit Tautz, Bowdoin Coll.

1. "Love, Death, and Memory: Figurations of Transgression in Achim von Arnim's Poetry," Jan Oliver Jost-Fritz, Webster Univ.
2. "Letting the Story Die: The End of Blanckenburg's *Beyträge*," Samuel Frederick, Penn State Univ., University Park
3. "Schiller's Tragic Endings: Why Language Does Not Suffice," Rainer Godel, Martin-Luther-Universität Halle-Wittenberg
4. "The Beginning of a Text as the 'Autorende'? Empirical Authorship and Author Function circa 1750," Seán Williams, Univ. of Oxford, Jesus Coll.

For abstracts, visit www.bowdoin.edu/faculty/b/btautz/index.shtml after 15 Dec.

101. Anglo-Saxon Legalities

3:30–4:45 p.m., Liberty C, Sheraton

Program arranged by the Division on Old English Language and Literature. *Presiding:* Stephen J. Harris, Univ. of Massachusetts, Amherst

1. "Fæhð, Homicide, and Jural Retaliation in Anglo-Saxon Law and Poetry," David Wilton, Univ. of Toronto
2. "Material and Nonmaterial Inheritance in Ælfric's Life of Saint Lucy," Robin Waugh, Wilfrid Laurier Univ.
3. "Between Court and Cloister: Legal Literacy in Anglo-Saxon Nunneries," Andrew S. Rabin, Univ. of Louisville

102. Digital Diasporas

3:30–4:45 p.m., Public Garden, Sheraton

Program arranged by the Division on Black American Literature and Culture. *Presiding:* Shelley Fisher Fishkin, Stanford Univ.

1. "Living Word," Corrie Claiborne, Morehouse Coll.
2. "Digital Griots," Adam Banks, Univ. of Kentucky
3. "Hip-Hop Archives," Marcyliena Morgan, Harvard Univ.

103. Native Literary Boston

3:30–4:45 p.m., Beacon A, Sheraton

Program arranged by the Division on American Indian Literatures. *Presiding:* Margaret Bruchac, Univ. of Pennsylvania

1. "Indigenous Writers of the Boston Children's Museum (1972–2011): A Digital Hub," Siobhan Senier, Univ. of New Hampshire, Durham
2. "William Apess's *Eulogy on King Philip* and Cross-Ethnic Literary Boston," Emily Donaldson Field, Boston Univ.
3. "Shadow Printer: Red Ink and the Cambridge Press," Drew Lopenzina, Old Dominion Univ.
4. "'To the Fireside of the Paleface': Boston and Domesticity in Copway's *Running Sketches of Men and Places*," Derek McGrath, Stony Brook Univ., State Univ. of New York

104. Napoléon as a Literary Figure

3:30–4:45 p.m., 201, Hynes

Program arranged by the Division on European Literary Relations. *Presiding:* Paul Michael Lützeler, Washington Univ. in St. Louis

1. "Kleist and the Prussian National Militia of 1813," Wolf Kittler, Univ. of California, Santa Barbara
2. "Historical and Fictional Responses to Napoléon from the Queen of Naples to Gertrud Kolmar," Waltraud Maierhofer, Univ. of Iowa
3. "The Canvas of *Désirée*: Annemarie Selinko's Historical Novel about Napoléon," Bansari Mitra, Clark Atlanta Univ.

Respondent: Shoshana Milgram Knapp, Virginia Polytechnic Inst. and State Univ.

105. Theorizing the Early Reader

3:30–4:45 p.m., Jefferson, Sheraton

Program arranged by the Division on Children's Literature. *Presiding:* Abbye Meyer, Univ. of Connecticut, Storrs

1. "Curiosity Killed the Kid: The Drive for Knowledge in Early Readers," Jennifer M. Miskec, Longwood Univ.
2. "Empathy and the Developing Reader," Karen Coats, Illinois State Univ.
3. "From 'Loose Baggy Monsters' to 'Terrific Fun!': Adaptations of Victorian Novels for Young Readers," Katie R. Peel, Univ. of North Carolina, Wilmington

106. Rancière: Literary and Cinematic Democracies

3:30–4:45 p.m., 303, Hynes

Program arranged by the Division on Twentieth-Century French Literature. *Presiding:* Scott P. Durham, Northwestern Univ.

1. "Cinephilia and the Paradoxes of 'Representative Democracy,'" Codruta Morari, Wellesley Coll.
2. "Jacques Rancière and the Debt Owed to Style," Joshua Jordan, New York Univ.
3. "All Affects Equal," Tom Clark Conley, Harvard Univ.

For copies of papers, write to spd594@northwestern.edu after 22 Dec.

107. The Linguistic Construction of Narrative Space

3:30–4:45 p.m., 313, Hynes

Program arranged by the Division on Linguistic Approaches to Literature. *Presiding:* Jean-Jacques Thomas, Univ. at Buffalo, State Univ. of New York

1. "Locating Action in the Postapocalyptic Text World of Cormac McCarthy's *The Road*," Robert Troyer, Western Oregon Univ.
2. "Acting, Being, Sensing, and Saying: Analyzing Characters with a Functional Language Approach," Birgitta Svensson, Stockholm Univ.
3. "Burgess's *A Clockwork Orange*; or, The Use of an Unfamiliar Language to Relate Controversy," Pauline Bleuse, Grand Valley State Univ.

For copies of papers, write to jt96@buffalo.edu after 30 Nov.

108. Redefining Mentorship, Redefining the Professional

3:30–4:45 p.m., Back Bay A, Sheraton

Program arranged by the MLA Committee on the Status of Graduate Students in the Profession. *Presiding:* Atia Sattar, Penn State Univ., University Park

Speakers: Debra Ann Castillo, Cornell Univ.; Monica F. Jacobe, Coll. of New Jersey; Judith A. Roof, Rice Univ.; Eileen E. Schell, Syracuse Univ.; Tyechia Thompson, Howard Univ.

This roundtable addresses the need to redefine or change practices in graduate student mentorship and professionalization to include a more strategic education about the prospects of one's postgraduate career. How should faculty members mentor graduate students? How should graduate students self-direct?

109. Indexing for the *MLA International Bibliography*: Perspectives from the Field

3:30–4:45 p.m., Beacon F, Sheraton

Program arranged by the Advisory Committee on the *MLA International Bibliography*. *Presiding:* Matthew Harrick, Brooklyn Coll., City Univ. of New York

Speakers: William Baker, Northern Illinois Univ.; James Raymond Kelly, Univ. of Massachusetts, Amherst; Susan Oliver, Univ. of Essex

New and experienced field bibliographers (librarians, professors of literature, independent scholars) discuss how indexing for the *MLA Bibliography* has affected their careers and how their careers inform the indexing process. The panel will provide historical context for the bibliography, as well as technical discussions of the indexing process and database design. Fellowships will also be discussed.

110. The Categories We Live By: Departments, Job Seekers, and the Organization of Knowledge

3:30–4:45 p.m., Back Bay D, Sheraton

Program arranged by the Association of Departments of English. *Presiding:* Rhonda Cobham-Sander, Amherst Coll.; Jeanne Dubino, Appalachian State Univ.

Speakers: Ilene Whitney Crawford, Southern Connecticut State Univ.; Jeanne Dubino; Jean Elizabeth Howard, Columbia Univ.; Andrew C. Parker, Amherst Coll.; John Staunton, Eastern Michigan Univ.

Discussion with faculty members from areas in and connected to the discipline: comparative, English, and American literatures; English education; rhetoric and composition; and interdisciplinary studies. Panelists will address, among other topics, the relation between the MLA division structure and departmental and hiring categories.

111. The Cinema of Marco Tullio Giordana

3:30–4:45 p.m., 209, Hynes

A special session. *Presiding:* Federica Colleoni, Bowling Green State Univ.

1. "*Notti e nebbie* and *Sanguepazzo*: A Parable on the Civil War," Anna Paparcone, Bucknell Univ.
2. "The Submerged of *The Best of Youth*," Stefania Benini, Univ. of Pennsylvania
3. "The Role of the Mother and the Mafia in *I cento passi*," Veronica Vegna, Univ. of Chicago
4. "Looking through the Glass in *I cento passi*: Felicia Impastato As Seen by Lacan," Ryan Calabretta-Sajder, Rice Univ.

For abstracts, write to federica_colleoni@yahoo.it.

Thursday, 3 January 5:15 p.m.

112. The Presidential Forum: Avenues of Access: Non-Tenure-Track Faculty Members and American Higher Education

5:15–7:00 p.m., Constitution Ballroom, Sheraton

Presiding: Michael Bérubé, Penn State Univ., University Park

1. "Free-Market Faculty Members: The Adjunct Project and the Disposable Professor," Joshua Boldt, Univ. of Georgia
2. "Human Resources: Employment Practices and the Future University," Elizabeth Landers, Univ. of Missouri, St. Louis
3. "Addressing the Scarlet A: Adjuncts and the Academy," Maria Maisto, New Faculty Majority
4. "Reinventing Access: Free Public Higher Education, Quality Instruction, and Job Security for All Faculty Members," Robert Samuels, Univ. of California, Los Angeles

This session will discuss and review recent efforts to address the working conditions of faculty members off the tenure track and will ask what those working conditions mean for the future of American higher education. If, as the New Faculty Majority slogan has it, faculty working conditions are student learning conditions, then how should we seek to improve those conditions without devaluing the work that non-tenure-track faculty members do?

For linked sessions, see meetings 353 and 570.

113. Theory: A Twentieth-Century Genre

5:15–6:30 p.m., Back Bay C, Sheraton

Program arranged by the Division on Comparative Studies in Twentieth-Century Literature and the Division on Literary Criticism. *Presiding:* Thomas Oliver Beebee, Penn State Univ., University Park

1. "1966: Theory's Point of Origin," Nicholas Birns, New School
2. "The Death of Theory and the Birth of New Comparative Literature," Bhavya Tiwari, Univ. of Texas, Austin
3. "Is Theory a Genre?" J. Hillis Miller, Univ. of California, Irvine

Respondent: Jeffrey J. Williams, Carnegie Mellon Univ.

For abstracts, visit www.cl-studies.psu.edu.

114. Marketing Your PhD in Literature and Languages: Languages for Special Purposes

5:15–6:30 p.m., 202, Hynes

A special session. *Presiding:* Maida Watson, Florida International Univ.

1. "Careers outside the Academy: Strategies for Success," Emily Spinelli, Univ. of Michigan, Dearborn
2. "Social Entrepreneurship as Bridge between Cultural Studies and Languages for Specific Purposes," Annie Abbott, Univ. of Illinois, Urbana
3. "Incorporating Language for Special Purposes into Traditional Language Courses," Svetlana Tyutina, Florida International Univ.

For abstracts, write to watsonm@fiu.edu after 1 Nov.

115. Early American Temporalities

5:15–6:30 p.m., Public Garden, Sheraton

Program arranged by the Division on American Literature to 1800. *Presiding:* Timothy Sweet, West Virginia Univ., Morgantown

1. "End Times or Mean Times: Puritans and the Millennium," Nan Goodman, Univ. of Colorado, Boulder
2. "Colonial Geomyths: Edward Taylor and Cotton Mather Disagree about the Age of a Giant," Amy M. E. Morris, Univ. of Cambridge
3. "Crèvecoeur's Epistolary Time," Thomas Michael Allen, Univ. of Ottawa
4. "'The Mischief That Awaits Us': Haiti, Temporality, and the Early United States Novel, 1800–20," Duncan F. Faherty, Queens Coll., City Univ. of New York

116. Art for Virtue's Sake: New World Theories on Print and the Public Good

5:15–6:30 p.m., 307, Hynes

A special session. *Presiding:* Ronald D. Briggs, Barnard Coll.

1. "The Concept of 'Public Instruction' in the Periodical Press: Mexico, 1780–1830," Eugenia Roldán Vera, Center for Research and Advanced Studies, Mexico City
2. "Readerly Pleasures and Civic Authority in the Writings of José Joaquín Fernández de Lizardi (1776–1827)," Christopher Brian Conway, Univ. of Texas, Arlington
3. "Rome in the Postindependence Americas," Elise Bartosik-Velez, Dickinson Coll.

Respondent: Ronald D. Briggs

117. French Prerevolutionary Libertines

5:15–6:30 p.m., 308, Hynes

A special session. *Presiding:* Eric Turcat, Univ. of Wisconsin, Madison

1. "'Erreurs de jeunesse'? Sorel's Libertinage before Francion," Anne Theobald, Ithaca Coll.
2. "Reshaping the Incarnation: When Comic Novels Meddle in Theology (1620–60)," François Friche, Univ. of Neuchâtel
3. "Libertine Strategies against Avarice: The Influence of Voltaire, Montesquieu, and Rousseau," Alice Brown, Université Paris Diderot
4. "Diderot's Exploration of a New World: Utopian Libertinage?" Valerie M. Dionne, Colby Coll.

118. Challenging Israeli and Palestinian Relations: The Protest of Poetry in a Region of Conflict

5:15–6:30 p.m., 303, Hynes

A special session. *Presiding:* Morani Kornberg-Weiss, Univ. at Buffalo, State Univ. of New York

1. "Weaker Than Droplets of Dew: The Lyric Poem and the Question of Palestine," Jeffrey Sacks, Univ. of California, Riverside
2. "A Poetics of Wall Breaking: Poetry, Partition, and the Politics of Arabic-Hebrew Translation in Israel and Palestine," Chana Morgenstern, Brown Univ.
3. "Destabilizing the Boundaries of Conflict: Lyric Protest and the Arab Jew as the Intermediary Levantine," Morani Kornberg-Weiss

119. Violence and Women's Writing in Francophone North Africa

5:15–6:30 p.m., 206, Hynes

A special session. *Presiding:* Susan Blood, Univ. at Albany, State Univ. of New York

1. "L'écriture de la violence et la violence de l'écriture dans les œuvres de Malika Mokeddem: Les risques, les enjeux et les défis," Nabila El Guennouni, Univ. at Albany, State Univ. of New York
2. "De l'enfermement nait la révolte: Pour une réécriture de l'histoire (*Le châtiment des hypocrites*, de Leila Maroune, et *Le voile mis à nu*, de Badia Hadj Nasser)," Fouzilla Saady, Louisiana State Univ., Baton Rouge
3. "Music and the Projection of Interfaith Solidarity in Karin Albou's *Le chant des mariées*," Kathryn Lachman, Univ. of Massachusetts, Amherst
4. "L'existence coupée en deux: Images of Division in Works by Maghrebi Women Writers,"

Lucy R. McNair, Graduate Center, City Univ. of New York

120. Rethinking Recovery: American Women's Writing

5:15–6:30 p.m., Republic Ballroom, Sheraton

A special session. *Presiding:* Alexandra Socarides, Univ. of Missouri, Columbia

Speakers: Paula Bernat Bennett, Southern Illinois Univ., Carbondale; Paul Lauter, Trinity Coll., CT; Mary Loeffelholz, Northeastern Univ.; Robert Dale Parker, Univ. of Illinois, Urbana; Carla L. Peterson, Univ. of Maryland, College Park; Eliza Richards, Univ. of North Carolina, Chapel Hill

This roundtable gathers scholars of women's writing and recovery to reflect on the state of the field. Short presentations will address the limitations of and promising directions for future recovery of women's writing and the scholarship it makes possible. Participants will address how race, class, culture, sexuality, and geographic affiliations differently inflect recovery work.

121. Shakespeare and Selfhood: New Keywords

5:15–6:30 p.m., Independence West, Sheraton

A special session. *Presiding:* Laurie Shannon, Northwestern Univ.

1. "Exteriority," Kevin Curran, Univ. of North Texas
2. "Cloud," Julian D. Yates, Univ. of Delaware, Newark
3. "Sensation," Jennifer Elizabeth Waldron, Univ. of Pittsburgh

For abstracts, visit shakespeareanexteriority.wordpress.com/ after 15 Dec.

122. Scales of Comparison

5:15–6:30 p.m., Back Bay B, Sheraton

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century English Literature. *Presiding:* Mark A. Wollaeger, Vanderbilt Univ.

1. "Distance and Prejudice," Nirvana Tanoukhi, Univ. of Wisconsin, Madison
2. "Institutions of Feeling: The Novel and the World System," Matthew Eatough, Vanderbilt Univ.
3. "Scale and Stillness: The Close-Up in Photography and Film," Louise Hornby, Univ. of California, Los Angeles
4. "Proust's Telescope: The Inversion of Scale and *l'Inverti* in *Le temps retrouvé*," Suzanne Scala, Univ. of California, Berkeley

123. Dirty Chaucer

5:15–6:30 p.m., Riverway, Sheraton

Program arranged by the Division on Chaucer. *Presiding:* Kathy M. Lavezzo, Univ. of Iowa

1. "The Shittiest Ditty: Doggerel Decorum in *Sir Thopas*," Andrea Denny-Brown, Univ. of California, Riverside
2. "Dirty Old Men or Dirt on Men? The Old Male Body and Late Medieval Dirty History," William Auther Youngman, Cornell Univ.
3. "Dirty Chaucer? Poetry as Homeopathy," Susan Signe Morrison, Texas State Univ., San Marcos

Respondent: Ruth Evans, Saint Louis Univ.

124. Three Worlds as Theory, Reality, and Historical Legacy

5:15–6:30 p.m., 301, Hynes

Program arranged by the Division on Slavic and East European Literatures. *Presiding:* Jessie M. Labov, Ohio State Univ., Columbus

1. "On the Margins of All Three Worlds: Yugoslavia and the Nonaligned Movement," Kristine Kotecki, Univ. of Texas, Austin
2. "The Second World as a Literary Field," Rossen Djagalov, Univ. of Pennsylvania
3. "Distant-Reading Three-Worlds Literature: The Historical Novel in Britain and Beyond," John Connor, Colgate Univ.

Respondent: Kevin M. F. Platt, Univ. of Pennsylvania

For abstracts, visit mlaslavic2013.blogspot.com/.

125. Translating for (and from) the Italian Screen: Dubbing and Subtitles

5:15–6:30 p.m., 201, Hynes

Program arranged by the American Association for Italian Studies. *Presiding:* Philip Balma, Univ. of Connecticut, Storrs

1. "Misrepresentations and Re-representations of Otherness in the Italian Dubbing of United States TV Series," Anna Belladelli, Univ. of Verona
2. "Dubbing Hollywood and Difference," Giulia Centineo, Univ. of California, Santa Cruz
3. "Translating Mafiaspeak for (and from) the Italian Screen," Ilaria Parini, Univ. of Milan
4. "*Qualunquista* Equals Socialist? Political Issues in the Subtitling of Pier Paolo Pasolini's *La ricotta*," Daniele Fioretti, Miami Univ., Oxford

126. Faulkner Incorporated: Author and Industry

5:15–6:30 p.m., Beacon D, Sheraton

Program arranged by the William Faulkner Society. *Presiding:* Deborah L. Clarke, Arizona State Univ.

1. "Faulkner's Universal Oil: The Petro Politics of 'Black Music' and 'Carcassonne,'" Georgiana Banita, Univ. of Sydney
2. "Disappointing Television: Faulkner, Adaptation, and Middlebrow Audiences," Adam Kaiserman, Univ. of California, Santa Barbara
3. "'I'm Afraid I've Got Involved with a Nut': William Faulkner, Random House, and an Aspiring Postwar Writer," Lise Jaillant, Univ. of British Columbia

For abstracts, visit faulknersociety.com/panels.htm after 15 Dec.

127. Teaching Chicana/o Literature in a Latina/o Context

5:15–6:30 p.m., Independence East, Sheraton

Program arranged by the Division on Chicana and Chicano Literature. *Presiding:* Yolanda Padilla, Univ. of Minnesota, Twin Cities

Speakers: María Cotera, Univ. of Michigan, Ann Arbor; Olga Herrera, Univ. of Saint Thomas; Lorraine Lopez, Vanderbilt Univ.; Ricardo L. Ortiz, Georgetown Univ.

This roundtable focuses on the teaching of Chicana/o literature and culture together with the traditions of other groups (e.g., Cuban or Mexican) under the rubric of "Latina/o literature." Panelists will consider the use of thematic approaches inclusive of different groups versus ethnically defined approaches, as well as how expanding notions of Latina/o complicate or enhance teaching objectives.

128. The Time of Origin and Repetition: Modernism after Modernism

5:15–6:30 p.m., Back Bay A, Sheraton

Program arranged by the Marxist Literary Group and the Division on Sociological Approaches to Literature. *Presiding:* Michael D'Arcy, Saint Francis Xavier Univ.

Speakers: Nicholas Mainey Brown, Univ. of Illinois, Chicago; Zahid R. Chaudhary, Princeton Univ.; Enda Duffy, Univ. of California, Santa Barbara; Susan Stanford Friedman, Univ. of Wisconsin, Madison; Eleanor Kaufman, Univ. of California, Los Angeles; Mathias Nilges, Saint Francis Xavier Univ.

Respondent: Charles Daniel Blanton, Univ. of California, Berkeley

How might we talk about the contemporary return of forms that either resemble or directly cite modernism in ways that avoid pointing toward a process of repetition that locates history, time, aesthetics, and thought as fixed upon a simple chronolinear plane? This roundtable examines the discontinuous time, temporality, and periodizing significance of modernism after modernism.

129. Teaching in the Shallows: Reading, Writing, and Teaching in the Digital Age

5:15–6:30 p.m., Berkeley, Sheraton

A special session. *Presiding:* Robert R. Bleil, Coll. of Coastal Georgia; Jennifer Gray, Coll. of Coastal Georgia

Speakers: Susan Cook, Southern New Hampshire Univ.; Christopher Dickman, Saint Louis Univ.; T. Geiger, Syracuse Univ.; Jennifer Gray; Matthew Parfitt, Boston Univ.; James Sanchez, Texas Christian Univ.

Respondent: Robert R. Bleil

Nicholas Carr's 2008 article "Is Google Making Us Stupid?" and his 2010 book *The Shallows: What the Internet Is Doing to Our Brains* argue that the paradigms of our digital lives have shifted significantly in two decades of living life online. This roundtable unites teachers of composition and literature to explore cultural, psychological, and developmental changes for students and teachers.

130. Archive Fever: New Methodologies and New Questions for United States Literary and Cultural Studies

5:15–6:30 p.m., Fairfax B, Sheraton

A special session. *Presiding:* Tim Cassedy, Southern Methodist Univ.

Speakers: Robin Bernstein, Harvard Univ.; Lindsay DiCuirci, Univ. of Maryland Baltimore County; Laura Fisher, New York Univ.; Laurie Lambert, New York Univ.; Janice A. Radway, Northwestern Univ.; Joseph Rezek, Boston Univ.

Archivally driven research is changing the methodologies with which we approach the past, the types of questions that we can ask and answer, and the historical voices that are heard and suppressed. The session will address the role of archives, both digital and material, in literary and

cultural studies. What risks and rewards do we need to be aware of when we use them?

131. Inscribing the Self: Social Communication and the Materiality of Writing in East Asia

5:15–6:30 p.m., 205, Hynes

Program arranged by the Division on East Asian Languages and Literatures to 1900. *Presiding:* Joseph R. Allen, Univ. of Minnesota, Twin Cities

1. "Women and Manuscript Culture in the Late Chosŏn Period (Seventeenth–Nineteenth Centuries)," Sookja Cho, Arizona State Univ.
2. "Between Writing and Publishing Letters in Seventeenth-Century China," Suyoung Son, Univ. of Colorado, Boulder
3. "Signatures of the Self: The (In)Visibility of Writing in Early-Twentieth-Century Japanese Letters," Hoyt Long, Univ. of Chicago

For abstracts, visit all.umn.edu/people/profile.php?UID=jrallen.

132. Black Studies and Comics

5:15–6:30 p.m., Back Bay D, Sheraton

Program arranged by the Discussion Group on Comics and Graphic Narratives. *Presiding:* Qiana Joelle Whitted, Univ. of South Carolina, Columbia

1. "(In)Visible Bodies: Rewriting the Politics of Passing in *Incognegro*, a Graphic Mystery by Mat Johnson and Warren Pleece," Christophe Dony, Univ. of Liège
2. "Birth of an Imperium: Tragedy, Comedy, and the Graphic Representation of African American History," Jonathan W. Gray, John Jay Coll. of Criminal Justice, City Univ. of New York
3. "A Work of Its Time and a Timeless Work: *The Spirit*, Ebony White, and Will Eisner's Legacy," Andrew James Kunka, Univ. of South Carolina, Sumter

For abstracts, visit graphicnarratives.org after 1 Dec.

133. Reading the Invisible and Unwanted in Old and New Media

5:15–6:30 p.m., The Fens, Sheraton

A special session. *Presiding:* Lori A. Emerson, Univ. of Colorado, Boulder

1. "Apple Macintosh and the Ideology of the User-Friendly," Lori A. Emerson
2. "OCR (Optical Character Recognition) and the Vestigial Aesthetics of Machine Vision," Zach Whalen, Univ. of Mary Washington
3. "Lost in Plain Sight: Microdot Technology and the Compression of Reading," Paul Benzon, Temple Univ., Philadelphia
4. "An Account of Randomness in Literary Computing," Mark Sample, George Mason Univ.

For abstracts, visit loriemerson.net.

134. The Persistence of Panpsychism in Philosophical and Literary Approaches to Consciousness

5:15–6:30 p.m., Beacon A, Sheraton

A special session. *Presiding:* Adela N. Pinch, Univ. of Michigan, Ann Arbor

1. "Intelligent Matter: Francis Bacon, La Fontaine, Gay," Jonathan Lamb, Vanderbilt Univ.
2. "Margaret Cavendish's Panpsychism," Jonathan Brody Kramnick, Rutgers Univ., New Brunswick
3. "Victorian Panpsychism," Adela N. Pinch
4. "The Mind in Things: Pragmatism, Panpsychism, and Wallace Stevens," Renée Tursi, Quinnipiac Univ.

135. Proust's *Swann* at One Hundred: Text and Context

5:15–6:30 p.m., 204, Hynes

A special session. *Presiding:* Pascal A. Ifri, Washington Univ. in St. Louis

1. "1913: Proust, ou le romanesque revisité," Stephane Chaudier, Université Jean Monnet
2. "Proust, 1913: Poétiques croisées," Serge Bourjea, Université de Montpellier III
3. "L'année 1913 dans la correspondance de Proust: La publication de *Du côté de chez Swann*," Pascal A. Ifri
4. "'[D]ans cent ans, ses livres ne seront plus': Proust in 2013," Hollie Markland Harder, Brandeis Univ.

For abstracts, write to paifri@wustl.edu.

136. Morris and New England

5:15–6:30 p.m., Liberty A, Sheraton

Program arranged by the William Morris Society. *Presiding:* Andrea Donovan, Minot State Univ.

1. "Morris and Company Windows at Trinity Church," Michael P. Kuczynski, Tulane Univ.
2. "Arts and Crafts Architecture in New England," Maureen Meister, Tufts Univ.
3. "Morris and Company Windows for Vinland Cottage," Paul L. Acker, Saint Louis Univ.
4. "The Vinland Windows in Newport," Margaret Laster, New York Univ.

For abstracts, write to florence-boos@uiowa.edu.

137. Printing Science

5:15–6:30 p.m., Beacon F, Sheraton

Program arranged by the Society for the History of Authorship, Reading, and Publishing. *Presiding:* Greg Barnhisel, Duquesne Univ.

1. "Printing the Third Dimension in the Renaissance," Travis D. Williams, Univ. of Rhode Island
2. "Mediating Power in American Editions of Verne's *Twenty Thousand Leagues under the Sea*," Matthew Lavin, Univ. of Iowa
3. "Printed Books, Digital Poetics, and the Aesthetic of Bookishness," Jessica Pressman, Yale Univ.

Respondent: Stephanie Ann Smith, Univ. of Florida

For copies of abstracts, visit www.sharpweb.org.

138. Madness in Black Women's Diasporic Novels and the Aesthetics of Resistance

5:15–6:30 p.m., 313, Hynes

A special session. *Presiding:* Caroline Ann Brown, Univ. of Montreal

1. "Sex, Text, and the Dissociative State: Calixthe Beyala's Reinscription of Neocolonial Cameroun's Gendered Depredations," Caroline Ann Brown
2. "Madness, Transfiguration, and the Translation of the Bones-as-Text in NourbeSe Philip's Experimental *Zong!*," Richard J. Douglass-Chin, Univ. of Windsor
3. "Words to Heal the Wounds: Amnesia, Madness, and Silence as Testimony in Haitian Women's Fiction," Johanna Xandra Kathryn Garvey, Fairfield Univ.
4. "Reading Shahrazade's Liberatory Translation of Harem Pathology in *Paradise*," Majda R. Atieh, Howard Univ.

For abstracts, write to caroline.brown@umontreal.ca.

139. On Cognitive Approaches to Literature, Disability Studies, and Being Wrong

5:15–6:30 p.m., Fairfax A, Sheraton

A special session. *Presiding:* Rachel Adams, Columbia Univ.

1. "Real Mindblindness; or, I Was Wrong," Lisa Zunshine, Univ. of Kentucky
2. "What Some Autistics Can Teach Us about Poetry; or, Why We Need an Ethic of Neurocosmopolitanism," Ralph James Savarese, Grinnell Coll.
3. "Purposes Mistook and Other Interesting Failures," Ellen Spolsky, Bar-Ilan Univ.

For abstracts and background materials, visit www.lisazunshine.net/ after 20 Nov.

140. Illness and Disability in Asian American Literature

5:15–6:30 p.m., Hampton, Sheraton

Program arranged by the Division on Asian American Literature. *Presiding:* Anita Mannur, Miami Univ., Oxford

1. "Daniel K. Inouye's Journey to Washington: Disability and the Hidden Privileges of Local Japanese Ascendancy in Hawai'i," Cynthia Wu, Univ. at Buffalo, State Univ. of New York
2. "Multilinguality and 'Deaf Speech' in Betty Quan's *Mother Tongue*," Ellen Samuels, Univ. of Wisconsin, Madison
3. "SIN, HIV, SFO: AIDS, the Body, and Justin Chin's Corpus," Rick H. Lee, Rutgers Univ., New Brunswick
4. "Against Asian American Health: Vibrant Secularities and Medical Narratives of Illness," James Kyung-Jin Lee, Univ. of California, Irvine

141. Reading Society

5:15–6:30 p.m., 207, Hynes

Program arranged by the Division on Anthropological Approaches to Literature. *Presiding:* Mary Jean Corbett, Miami Univ., Oxford

1. "Alain Badiou's Comic Anthropology," Joseph Litvak, Tufts Univ.
2. "Theory in Particular," Mary Ann O'Farrell, Texas A&M Univ., College Station
3. "Authorless Stories and Representative Thinking: Reading Society with Hannah Arendt," John M. G. Plotz, Brandeis Univ.

142. What's Place Got to Do with It? Voices and Vision in Midwestern Literature

5:15–6:30 p.m., Beacon G, Sheraton

Program arranged by the Society for the Study of Midwestern Literature. *Presiding:* Marilyn Judith Atlas, Ohio Univ., Athens

1. "'High and Fervently They Were Singing': Voice, Space, and Midwestern Modernity in Langston Hughes's 1930 Novel *Not without Laughter*," Andy Oler, Indiana Univ., Bloomington
2. "The Midwest Seen New Englandly: Regional Tensions in Marilynne Robinson's *Gilead*," Alexander Engebretson, Graduate Center, City Univ. of New York
3. "Sara Paretsky's 'Other' Chicago," James Alfred Lewin, Shepherd Univ.

4. "Ohio and the International Toni Morrison: From *The Bluest Eye* to *Home*," Marilyn Judith Atlas

143. Lusophone Ecocriticism

5:15–6:30 p.m., 305, Hynes

Program arranged by the Division on Luso-Brazilian Language and Literature. *Presiding:* Leila Maria Lehnen, Univ. of New Mexico, Albuquerque

1. "Earthworks and 'Earthwords': Notes from the Creative Margins of Rio+20," Malcolm K. McNee, Smith Coll.
2. "From Waste to Art: Refuse, Recycling, and Re-Creation in *The Wasteland*," Emanuelle K. F. Oliveira, Vanderbilt Univ.
3. "Allegories of Ecology in the Plays and Performances of Jorge Bandeira," Bruce Dean Willis, Univ. of Tulsa
4. "Natureza e natureza humana: A metaforização do ambiente na literatura brasileira," Luciana Murari, Univ. of Caxias do Sul

Respondent: Leila Maria Lehnen

144. The Long Restoration

5:15–6:30 p.m., Jefferson, Sheraton

Program arranged by the Division on Restoration and Early-Eighteenth-Century English Literature. *Presiding:* Wolfram Michael Schmidgen, Washington Univ. in St. Louis

1. "Generality, Particularity, and the Persistence of the Spiritual Diary," Michael Edson, Univ. of Alaska, Fairbanks
2. "'A Mastery in Fooling': Marvell, Pope, and the Politics of Print," Matthew Augustine, Univ. of Saint Andrews
3. "Revival as Literary History: The Restoration Rake in the Early Eighteenth Century," Daniel Gustafson, City Coll., City Univ. of New York

145. Memory and Modes of Knowledge in Old Norse–Icelandic

5:15–6:30 p.m., 203, Hynes

Program arranged by the Discussion Group on Old Norse Language and Literature. *Presiding:* Richard L. Harris, Univ. of Saskatchewan

1. "'. . . Við It Fyrsta Hǫgg': Some Thoughts on the Episode of Ámundi the Blind in *Brennu-Njáls Saga*," Richard L. Harris
2. "The Half-Breed Hero: Snorri Sturluson's Mythic Ethnography and Saga Tradition," Jeffrey Turco, Purdue Univ., West Lafayette
3. "Phrasing Wisdom in *Niðrstigningar Saga*," Adam Oberlin, Univ. of Minnesota, Twin Cities
4. "'Segðu mér þat!': Turning Wheels, Helmets of Secrecy, and Laying the Calm: The Relation between Words and Knowledge in *Alvíssmál*," Joseph Leake, Univ. of Connecticut, Storrs

146. Business Meeting of the Cervantes Society of America

5:15–6:30 p.m., 209, Hynes

Presiding: Adrienne L. Martín, Univ. of California, Davis

"Cervantes's *Novelas ejemplares*: Table of Trucos, Tricks of the Trade," Anne J. Cruz, Univ. of Miami

147. Theories and Practices of the Literary Lab

5:15–6:30 p.m., Liberty C, Sheraton

A special session. *Presiding:* Andrew Piper, McGill Univ.

Speakers: Mark Algee-Hewitt, Stanford Univ.; Lindsey Eckert, Univ. of Toronto; Neil Fraistat, Univ. of Maryland, College Park; Matthew Jockers, Univ. of Nebraska, Lincoln; Laura C. Mandell, Texas A&M Univ., College Station; Jeffrey Thompson Schnapp, Harvard Univ.

As part of the ongoing debate about the impact and efficacy of the digital humanities, this roundtable will explore the theoretical, practical, and political implications of the rise of the literary lab. How will changes in the materiality and spatiality of our research and writing change the nature of that research? How will the literary lab impact the way we work?

For abstracts, visit piperlab.mcgill.ca after 20 Dec.

Thursday, 3 January 7:00 p.m.

148. Surface Reading by Hand: The Manual Turn in Nineteenth-Century British Literature

7:00–8:15 p.m., Liberty A, Sheraton

A special session. *Presiding:* Peter J. Capuano, Univ. of Nebraska, Lincoln

1. "Manufacturing Hands in British Industrial Fiction," Peter J. Capuano
2. "A Hand for a Hand: Eastern Punishments, British Complicities," Aviva Briefel, Bowdoin Coll.
3. "'Half Enamoured of the Paper That Touched His Hand': Oscar Wilde's Hand and the Romance

of the Archive," Daniel Akiva Novak, Louisiana State Univ., Baton Rouge

Respondent: Sue Zemka, Univ. of Colorado, Boulder

149. Demonstration Interviews for Job Seekers in Foreign Languages

7:00–8:15 p.m., 203, Hynes

Program arranged by the Association of Departments of Foreign Languages. *Presiding:* David Goldberg, MLA

Speakers: Sibelan Forrester, Swarthmore Coll.; Ann Marie Rasmussen, Duke Univ.

Demonstration interviews of candidates for positions teaching in foreign language and literature departments will be analyzed and critiqued by audience members, interviewers, and interviewees.

150. The Poet-Scholar

7:00–8:15 p.m., Beacon G, Sheraton

A special session. *Presiding:* Hillary Gravendyk, Pomona Coll.

Speakers: Julie Carr, Univ. of Colorado, Boulder; Heather Dubrow, Fordham Univ., Bronx; Rachel Hadas, Rutgers Univ., Newark; Margaret Ronda, Rutgers Univ., Newark; Jennifer Scappettone, Univ. of Chicago; Juliana M. Spahr, Mills Coll.; Barrett Watten, Wayne State Univ.

This session poses a number of questions, chief among which is, What are the theoretical and methodological convergences between poetry and scholarship? Many poets conduct "research" now, bringing a different set of skills to the production of scholarship. How does creative practice alter our approaches to literature and cultural studies? Does scholarship, in turn, affect poetic practice?

151. Providence as Metanarrative: The Orders and Social Change in Colonial Spanish America

7:00–8:15 p.m., 205, Hynes

A special session. *Presiding:* Cristian Roa, Univ. of Illinois, Chicago

1. "Saving the Indians from the Plagues of New Spain: The Franciscan Colonial Project in Motolinia's *Memoriales*," Jongsoo Lee, Univ. of North Texas
2. "From Providence to Nature: Discourses on Epidemics and Evangelization in Colonial Mexico," Cristian Roa
3. "De la condena a la salvación: Las erupciones del volcán Pichincha en el discurso religioso de Pedro Mercado," Clara Veronica Valdano, Univ. of Illinois, Urbana
4. "Divine Punishment and Moral Changes at the Santa Clara Convent in Quito," Catalina Andrango-Walker, Virginia Polytechnic Inst. and State Univ.

152. Political Trauma and Literary Alchemy: *Testimonios* and the Regenerative Power of Language

7:00–8:15 p.m., 202, Hynes

A special session. *Presiding:* Jennifer Browdy De Hernandez, Bard Coll. at Simon's Rock

Speakers: Nicole Caso, Bard Coll.; Martha Helena Montoya Velez, Universidad Autónoma de la Ciudad de México; Alicia Partnoy, Loyola Marymount Univ.; Maria del Carmen Sillato, Univ. of Waterloo; Y. L. Mariela Wong, Coll. of Mount Saint Vincent

To mark the fortieth anniversary of the Pinochet coup in Chile and nearly forty years since the military takeover in Argentina, this session features three Southern Cone testimonialists, who will read passages from their works, and three respondents, who will lead a discussion on the power of narrative to resist a legacy of violence and fear.

For excerpts from the three testimonials, visit bethechange2012.wordpress.com/mla-2013-testimonios.

153. *Slavery and the Culture of Taste*

7:00–8:15 p.m., Back Bay D, Sheraton

A special session. *Presiding:* Gaurav G. Desai, Tulane Univ.

Speakers: Srinivas Aravamudan, Duke Univ.; Faith Lois Smith, Brandeis Univ.; Leonard Tennenhouse, Duke Univ.; Rafia Zafar, Washington Univ. in St. Louis

Respondent: Simon E. Gikandi, Princeton Univ.

This roundtable will bring together scholars of eighteenth-century British literature and scholars of transatlantic slavery to consider the arguments made by Simon Gikandi in *Slavery and the Culture of Taste*. The book argues that the violence and ugliness of slavery were integral to the formation of theories of taste, aesthetics, and beauty.

154. Teaching Arab Novels in English

7:00–8:15 p.m., 307, Hynes

A special session. *Presiding:* Sevinc Turkkan, State Univ. of New York, Brockport

1. "Chick Lit in the Arabic Literature Classroom," Lynne Dahmen, Purdue Univ., West Lafayette
2. "Intersections of Word and Image: The Lebanese Civil War in Graphic Form," Carol N. Fadda-Conrey, Syracuse Univ.
3. "'My Smile Filled the Universe': Inside Cairo Apartments and Iraqi Prisons," Carolyn McCue Goffman, DePaul Univ.

For abstracts, write to cgoffman@depaul.edu.

155. Movements, Incantations, and Parables of Queer Performance

7:00–8:15 p.m., 201, Hynes

A special session. *Presiding:* Ann Pellegrini, New York Univ.

1. "Queer Movement: The Mystique of Alexander Guerra's Traveling Rabbit," Sean Edgecomb, Univ. of Queensland
2. "Incantatory Pinkness from Singapore to Utah," Eng-Beng Lim, Brown Univ.
3. "Queer Christian Submission in Drag: Benjamin Britten and William Plomer's *Curlew River*," Carrie J. Preston, Boston Univ.

For abstracts and papers, write to cjpresto@bu.edu after 15 Dec.

156. Neoliberalism and the Novel

7:00–8:15 p.m., Independence East, Sheraton

A special session. *Presiding:* Dorothy J. Hale, Univ. of California, Berkeley

1. "After the End of Alice: From Dialogic Imagination to Neoliberal Technologies," Gillian H. Harkins, Univ. of Washington, Seattle
2. "African Popular Crime Genres and the Genres of Neoliberalism," Matthew James Christensen, Univ. of Texas–Pan American
3. "The Novel versus Choice," Jane Elliott, Univ. of London, King's Coll.

157. Irishness and Masculinity in Nineteenth-Century "Irish" American Literature

7:00–8:15 p.m., Beacon A, Sheraton

A special session. *Presiding:* Bridie Chapman, Philadelphia Univ.

1. "White Lies: Irish American Literature of the Civil War," Sarah Lahey, Northwestern Univ.
2. "The Performance of Ethnicity on the Nineteenth-Century Stage," Stephen Watt, Indiana Univ., Bloomington
3. "Self-Proclaimed 'Irishness' in the Works of Harold Frederic," Christopher M. Dowd, Univ. of New Haven

158. Barbara Johnson's Last Works

7:00–8:15 p.m., Back Bay C, Sheraton

A special session. *Presiding:* Mary Wilson Carpenter, Queen's Univ.

1. "Language, Race, and Impersonality," Despina Kakoudaki, American Univ.
2. "Allegory as Cover Story," Lee Charles Edelman, Tufts Univ.
3. "Speaking of the End: Barbara Johnson's Mary Shelley," Mary Wilson Carpenter
4. "Returning to the Surprise of Otherness: Editing the Barbara Johnson Reader," Lili Porten, Boston Univ.

159. Human and Nonhuman

7:00–8:15 p.m., 313, Hynes

Program arranged by the Division on Seventeenth-, Eighteenth-, and Nineteenth-Century Italian Literature. *Presiding:* Irene Zanini-Cordi, Florida State Univ.

1. "Eternal Light, Liquid Marble, and Chemical Blood: Power and Illusion in the Experiments of Raimondo Di Sangro, Prince of San Severo, 1710–71," Clorinda Donato, California State Univ., Long Beach
2. "Come noantri fussimo animali: Humans and Animals in Giuseppe Gioachino Belli's Sonnets," Damiano Benvegnu, Univ. of Notre Dame
3. "Sirens of the Earth: Defining the Human in Matide Serao's *Leggende napoletane*," Staisey Divorski, Univ. of California, Santa Barbara

160. Verdi: The Performance of Liberation

7:00–8:15 p.m., The Fens, Sheraton

Program arranged by the Discussion Group on Opera as a Literary and Dramatic Form. *Presiding:* Peter Brooks, Princeton Univ.

1. "All'onda: Thoughts on the Liberations of Verdi," Ralph Hexter, Univ. of California, Davis
2. "The Myth of Verdi in an Age of Demystification," Mary Ann Smart, Univ. of California, Berkeley
3. "Singing Freely? Verdi and the Scene of Performance," David J. Levin, Univ. of Chicago

161. Reimagining Tragedy

7:00–8:15 p.m., Back Bay B, Sheraton

Program arranged by the *PMLA* Editorial Board. *Presiding:* Helene Foley, Barnard Coll.; Jean Elizabeth Howard, Columbia Univ.

1. "'The Impossible Heap': Beckett's Tragic Pantry," Richard Louis Halpern, New York Univ.
2. "'The Liver's Hissing . . . Fire['s] Forced to Burn': Churchill's Tragic Materialism," Elin Diamond, Rutgers Univ., New Brunswick
3. "Peripheral Modernity: Notes on Tragedy from Latin America," Moira Fradinger, Yale Univ.

162. Cultural Transmission in the French Renaissance

7:00–8:15 p.m., 209, Hynes

Program arranged by the Division on Sixteenth-Century French Literature. *Presiding:* Cathy Yandell, Carleton Coll.

1. "*Satura tota nostra est*: The Birth of Modern Satire in Renaissance France," Bernd Renner, Brooklyn Coll., City Univ. of New York
2. "Translating Friendship for Marguerite de Navarre: Bonaventure des Périers's *Discours de la queste d'amytié*," Marc David Schachter, Univ. of Oregon
3. "Going beyond the Limits: Translating the Untranslated in Brantôme's *Dames galantes*," Dora E. Polachek, Binghamton Univ., State Univ. of New York

For abstracts, write to laguardia@dartmouth.edu.

163. Tweeting the Revolution: Networked Media, the Rhetorics of Activism, and Practices of the Everyday

7:00–8:15 p.m., Gardner, Sheraton

A special session

1. "Occupy Theory: Tahrir and Global Occupy Two Years After," Nicholas Mirzoeff, New York Univ.
2. "Tweeting the Revolution: Activism, Risk, and Mediated Copresence," Beth M. Coleman, Univ. of Waterloo

For abstracts and papers, visit helloavatar.org after 30 Nov.

164. A Currency for Collaboration: The Ethics and Economics of Academic Partnership

7:00–8:15 p.m., Public Garden, Sheraton

A special session. *Presiding:* Sheila T. Cavanagh, Emory Univ.

Speakers: Gina Caison, Georgia State Univ.; Brook Colley, Willamette Univ.; Naomi J. Miller, Smith Coll.; Kevin Quarmby, Emory Univ.; Cutcha Risling Baldy, Univ. of California, Davis; Naomi Yavneh Klos, Loyola Univ., New Orleans

Formal collaboration remains unusual for faculty members in the humanities. This roundtable will include short presentations by the partners in three collaborative enterprises and will focus on some of the important but underconsidered issues arising through individual and institutional partnerships and projects.

165. Beyond the PDF: Experiments in Open-Access Scholarly Publishing

7:00–8:15 p.m., Hampton, Sheraton

A special session

Speakers: Douglas M. Armato, Univ. of Minnesota Press; Jamie Skye Bianco, Univ. of Pittsburgh; Matthew K. Gold, New York City Coll. of Tech., City Univ. of New York; Jennifer Laherty, Indiana Univ., Bloomington; Monica McCormick, New York Univ.; Katie Rawson, Emory Univ.

As open-access scholarly publishing matures and movements such as the Elsevier boycott continue to grow, open-access publications have begun to move beyond the simple (but crucial) principle of openness toward an ideal of interactivity. This session will explore innovative examples of open-access scholarly publishing that showcase new types of social, interactive, mixed-media texts.

For abstracts and discussion, visit beyondthepdf.wordpress.com/ after 1 Nov.

166. Whatever Happened to Materialist Feminism?

7:00–8:15 p.m., Beacon D, Sheraton

A special session. *Presiding:* Jennifer M. Cotter, William Jewell Coll.

1. "Commodities in a Postfeminist Era? An Analysis of Irigaray's Engagement with Marxism," Tegan Zimmerman, Univ. of Alberta
2. "What Are Little Girls Made Of? Children's Bodies and Digital Media as New Frontiers of Materialist Feminism," Rabi'a M. Hakima, Univ. of Alabama, Birmingham
3. "Adjusting Attitudes or Materialist Critique?" Julie P. Torrant, Kingsborough Community Coll., City Univ. of New York

167. Digital Humanities and Theory

7:00–8:15 p.m., Riverway, Sheraton

A special session. *Presiding:* Stefano Franchi, Texas A&M Univ., College Station

1. "Theoretical Things for the Humanities," Geoffrey Rockwell, Univ. of Alberta
2. "From Artificial Intelligence to Artistic Practices: A New Theoretical Model for the Digital Humanities," Stefano Franchi
3. "Object-Oriented Ontology: Escaping the Title of the Book," David Washington, Loyola Univ., New Orleans

For abstracts, visit dhcommons.tamu.edu.

168. Muriel Rukeyser: A Centennial Roundtable

7:00–8:15 p.m., Berkeley, Sheraton

A special session. *Presiding:* Rowena Kennedy-Epstein, Graduate Center, City Univ. of New York

Speakers: Kate Daniels, Vanderbilt Univ.; Elisabeth D. Däumer, Eastern Michigan Univ.; Stefania Heim, Graduate Center, City Univ. of New York; Anne Herzog, Springfield Coll.; Jan Heller Levi, Hunter Coll., City Univ. of New York

2013 marks the centenary of the American poet Muriel Rukeyser's birth (1913–80). This roundtable celebrates Rukeyser's manifold career and looks to broaden the scope of Rukeyser studies in the twenty-first century by introducing unexamined texts, theoretical models, and networks of influence in her large body of work, focusing on those aspects that seem particularly resonant now.

169. Serial Television across Boundaries

7:00–8:15 p.m., Liberty C, Sheraton

A special session. *Presiding:* Sean O'Sullivan, Ohio State Univ., Columbus

1. "Space and the Open Serial: Form and Movement in Trollope's Barchester Novels and *Northern Exposure*," Kathryn VanArendonk, Stanford Univ.
2. "*The Singing Detective* and the American Iterative," Sean O'Sullivan
3. "Haunted by Seriality: The Formal Uncanny of *Mulholland Drive*," Jason Mittell, Middlebury Coll.

Respondent: Robyn R. Warhol, Ohio State Univ., Columbus

170. Medieval Classicisms: The Cultural Uses of Antiquity in Late Medieval Lyric and Romance

7:00–8:15 p.m., 204, Hynes

A special session. *Presiding:* Sylvia Federico, Bates Coll.

1. "A Courtly Love Lingua Franca: Ovidianism in *Pennsylvania MS French 15*," Elizaveta Strakhov, Univ. of Pennsylvania
2. "Actaeon, Ovid, and Petrarch: The Genesis of the Lucretian Love Lyric," Jessie Hock, Univ. of California, Berkeley
3. "Alexander's Walls, Alexander's Selves," Christopher C. Baswell, Barnard Coll.

171. Periodization and Its Discontents: New Ways of Conceiving Academic Organization

7:00–8:15 p.m., Independence West, Sheraton

A special session. *Presiding:* Todd Wayne Butler, Washington State Univ., Pullman

Speakers: Donald E. Hall, Lehigh Univ.; Lutz Koepnick, Washington Univ. in St. Louis; Caroline E. Levine, Univ. of Wisconsin, Madison; Richard E. Miller, Rutgers Univ., New Brunswick; Curtis A. Perry, Univ. of Illinois, Urbana

The historical "period" is one of the fundamental organizing principles of the scholarly study of languages and literature. Pressures from within and outside the academy, however, have begun to challenge this structure. This roundtable thus seeks to encourage theoretical and practical discussion on the predominance of the period and alternative means of organizing our academic work.

172. Teachers' Credos

7:00–8:15 p.m., Fairfax B, Sheraton

Program arranged by the Division on Teaching as a Profession. *Presiding:* Vincent Barry Leitch, Univ. of Oklahoma

Speakers: Natalie Carter, Butler Univ.; Alain-Philippe Durand, Univ. of Arizona; Michelle Leigh Farrell, Fairfield Univ.; Astrid Klocke, Northern Arizona Univ.; Brian Thill, Univ. of California, Irvine

173. The University of Romanticism

7:00–8:15 p.m., Fairfax A, Sheraton

Program arranged by the Division on the English Romantic Period. *Presiding:* Celeste G. Langan, Univ. of California, Berkeley

1. "The Conflict of the Faculties; or, Who Invented Romantic Religion?" Colin Lovell Jager, Rutgers Univ., New Brunswick
2. "Wordsworth Recalled," Anahid Nersessian, Columbia Univ.
3. "England's Ruins as Cultural Capital," William Keach, Brown Univ.

Respondent: Jon P. Klancher, Carnegie Mellon Univ.

174. Poe and Mystery

7:00–8:15 p.m., Beacon E, Sheraton

Program arranged by the Poe Studies Association. *Presiding:* Paul Lewis, Boston Coll.

1. "Poe's Mystery of the Man Who Was Already There," Talia Argondezzi, Duke Univ.
2. "Blazing through the Gothic: 'Metzengerstein' Reconsidered," William Edward Engel, Univ. of the South
3. "Mysteries of the Illegible City: Gothic Structures in Edgar Allan Poe's Detective and Antidetective Fiction," Clare Rolens, Univ. of California, San Diego

For abstracts, visit www2.lv.psu.edu/PSA/conferences.html.

175. Gender, Theater, and Metaphysics in the Works of Simone de Beauvoir

7:00–8:15 p.m., 206, Hynes

Program arranged by the Simone de Beauvoir Society. *Presiding:* Yolanda Astarita Patterson, California State Univ., East Bay

Speakers: Jonathan Berliner, Univ. of Southern California; Gwendolyn Dolske, California State Polytechnic Univ., Pomona; Dennis Alan Gilbert, Univ. of Massachusetts, Boston; David Seltzer, Penn State Univ., University Park; Keri Berg Yousif, Indiana State Univ.

Simone de Beauvoir's name is immediately associated with the idea of the second sex. She was, however, a philosopher and philosophy teacher and also a playwright. This session will explore the many facets of her works and ideas.

176. Modernism and Science Studies

7:00–8:15 p.m., Back Bay A, Sheraton

Program arranged by the Modernist Studies Association. *Presiding:* Mark Stewart Morrisson, Penn State Univ., University Park

Speakers: Bruce Clarke, Texas Tech Univ.; Janet W. Lyon, Penn State Univ., University Park; Steven J. Meyer, Washington Univ. in St. Louis; Katy Price, Anglia Ruskin Univ., Cambridge

This roundtable discusses theoretical and methodological tools that science studies offers modernist scholars to move beyond an understanding of modernism that either ignores science altogether or assigns it a privileged position of autonomy and purity. The session explores ways in which science functions in the modernist imaginary and how the culture of science operates within the culture of modernity.

177. Hybridity and Multilingualism in Yiddish

7:00–8:15 p.m., 308, Hynes

Program arranged by the Discussion Group on Yiddish Literature. *Presiding:* Sarah Ponichtera, Columbia Univ.

1. "Mysticism and Its Discontents: Hasidic and Anti-Hasidic Narratives between Hebrew and Yiddish," Ken Frieden, Syracuse Univ.
2. "Memory Palace, Yiddish Ghetto (Isaac Bashevis Singer and That Vexatious Yiddish Identity)," Nikki Halpern, Université Paris Diderot 7
3. "The Master from Krochmalna Street: Isaac Bashevis Singer and World Literature," Saul Zaritt, Jewish Theological Seminary

178. Larger Than Life: Southern Heroes

7:00–8:15 p.m., Beacon F, Sheraton

Program arranged by the Society for the Study of Southern Literature. *Presiding:* Anthony Wilson, La Grange Coll.

1. "From Text to Stone and Back Again: The Transatlantic Heroism of Stonewall Jackson," Samuel Graber, Valparaiso Univ.
2. "From the Old South to the New Frontier: Civil Rights, Black Masculinity, and Regional Superheroes in *The American Way*," Brannon Costello, Louisiana State Univ., Baton Rouge
3. "The Girls from District Twelve," Jane E. Kuenz, Univ. of Southern Maine, Portland

179. Prose beyond the Novel

7:00–8:15 p.m., Jefferson, Sheraton

Program arranged by the Division on Prose Fiction

1. "The Heyday of the Short Story," Marshall J. Brown, Univ. of Washington, Seattle
2. "Planned Obsolescence; or, The Fate of Prose in Strachey's Biography," Scott Branson, Five Colls.
3. "New Journalism, the Nonfiction Novel, and a New Account of American Realism," Margaret Doherty, Harvard Univ.

180. The Affect of Difference: Representations of Race under Asian Empires

7:00–8:15 p.m., 305, Hynes

Program arranged by the Division on East Asian Languages and Literatures after 1900. *Presiding:* Dennis Washburn, Dartmouth Coll.

Speakers: Christopher Hanscom, Univ. of California, Los Angeles; Ji Hee Jung, Univ. of California, San Diego; Ann-Elise Lewallen, Univ. of California, Santa Barbara; Kate McDonald, Univ. of California, Santa Barbara

Explores the impact of representations of race on the recent history of Asian empires—a history in which race has often been elided. Building on an examination of the production and circulation of an affect of racial difference in East Asia, discussions will open a comparative engagement with histories of the representation of race under imperial regimes in other regions and periods.

181. Language Change and Changing Work

7:00–8:15 p.m., 303, Hynes

Program arranged by the Division on Language Change. *Presiding:* Mary Blockley, Univ. of Texas, Austin; Chris Palmer, Kennesaw State Univ.

Speakers: Nancy Bou Ayash, Univ. of Louisville; Kristin Lynn Cole, Penn State Univ., University Park; Milford A. Jeremiah, Morgan State Univ.

As the academy changes, why does linguistics remain important for MLA disciplines? Presentations in this session will examine how linguistics remains important for several MLA members who teach and work outside traditional linguistics departments. Presentation topics include pragmatics of close reading and translingualism and transculturalism in writing and language programs.

182. A Creative Conversation between Michael Erard and Dennis E. Baron

7:00–8:15 p.m., Republic Ballroom, Sheraton

Program arranged by the Office of the Executive Director. *Presiding:* Rosemary G. Feal, MLA

Speakers: Dennis E. Baron, Univ. of Illinois, Urbana; Michael Erard, South Portland, ME

Trained as a linguist, Michael Erard writes for publications such as *Science*, the *New York Times*, and *Wired* about language study and use, and culture and technology. His recent book, *Babel No More*, examines hyperpolyglots. Dennis Baron's research focuses on language legislation and linguistic rights, language standards, and technologies of communication. His latest work, *A Better Pencil*, studies how computers have influenced reading and writing practices.

183. Lost Empire: The "Haus Österreich" and the Elusive Home

7:00–8:15 p.m., 301, Hynes

A special session. *Presiding:* Heidi Schlipphacke, Old Dominion Univ.

1. "Joseph Roth's Lost Empire," Luis S. Krausz, Univ. of São Paulo
2. "'Aus österreich-ungarischen Schlafzimmern': Nostalgic Longing in Ingeborg Bachmann's *Malina*," Eva B. Revesz, Denison Univ.
3. "The Deconstruction of the 'Habsburg Myth' in Ingeborg Bachmann's Late Prose," Robert Pichl, Univ. of Vienna

Friday, 4 January 8:30 a.m.

184. Reciprocity: Game Playing and Competition in the Arthurian World

8:30–9:45 a.m., Berkeley, Sheraton

Program arranged by the Discussion Group on Arthurian Literature. *Presiding:* Dorsey Armstrong, Purdue Univ., West Lafayette

1. "'Kny3tez in cauelaciounz on Crystmasse gomnez': The Beheading Game and the Camelot Kissing Game in *Sir Gawain and the Green Knight* as Reciprocal Contests," Murray McGillivray, Univ. of Calgary
2. "Hunting and the Game of War in the Alliterative *Morte Arthure*," Ryan Judkins, Univ. of Massachusetts, Boston
3. "Competing for Space and Place in Malory's 'The Day of Destiny,'" Molly A. Martin, McNeese State Univ.
4. "Palomides: The Saracen Player," Meriem Pagès, Keene State Coll.

185. Access to Western Culture, Its Fulfillments, Its Illusions

8:30–9:45 a.m., 301, Hynes

Program arranged by the American Association of Professors of Yiddish. *Presiding:* Victoria Aarons, Trinity Univ.

1. "Nakhmen Mayzil's *Kultur-front*: Literary Translation into Yiddish in the Interbellum Period in Poland," Ellen D. Kellman, Brandeis Univ.
2. "*Mentsh un Vunder!* Modernization, Domestication, and the Creation of the Yiddish Jules Verne," Sebastian Schulman, Indiana Univ., Bloomington
3. "Why Is This Novel So Different? Bergelson's *The End of Everything* and European Modernism," Jeffrey D. Wallen, Hampshire Coll.

4. "The Polish Whiskers and the Jewish Tongue: On Y. L. Peretz's Not Becoming a Polish Writer," Ofer Dynes, Harvard Univ.

Respondent: Hana Wirth-Nesher, Tel Aviv Univ.

186. Fraud and Forgery in Literary Texts

8:30–9:45 a.m., Liberty A, Sheraton

Program arranged by the Association for Documentary Editing. *Presiding:* Carol DeBoer-Langworthy, Brown Univ.

1. "Editing Forgery, Scripting an Author: The Case of Emily Dickinson," Martha Nell Smith, Univ. of Maryland, College Park
2. "Authorial Deceit in Literary Texts," David L. Vander Meulen, Univ. of Virginia
3. "'Shan't Tell': Sex, Lies, and the Unspeakable in the Fiction of Jerzy Kosinki," Carolyn A. Sofia, Stony Brook Univ., State Univ. of New York
4. "'It Couldn't Be Robbery to Steal That': Plagiarism and Twain's 'Jumping Frog,'" Andrew Newman, Stony Brook Univ., State Univ. of New York; Brandi So, Stony Brook Univ., State Univ. of New York

187. Wenn der Toni und die Vroni: *Heimat* as a Gendered Space

8:30–9:45 a.m., 203, Hynes

Program arranged by Women in German. *Presiding:* Imke Brust, Haverford Coll.; Yvonne Franke, Univ. of Pittsburgh

1. "'I Carry Silent Baggage': *Heimat*, Shame, and Gender Conformity in Herta Müller's *The Hunger Ange*," Michel Mallet, McGill Univ.
2. "When *Heimat* Turns into a *Casa*: Exploring the Intercultural Interplay of Femininities and Masculinities in a Gendered Homeplace," Julia Khrebtan-Hörhager, Univ. of Denver
3. "*Heimat* and the Art of Disillusionment: Women in Christoph Hein's Novels," Axel Hildebrandt, Moravian Coll.
4. "Domestic Disputes: Envisioning the Gender of Home in the Era of Reprivatization in Eastern Germany," Necia N. Chronister, Kansas State Univ.

188. Reading Anticolonialism

8:30–9:45 a.m., Back Bay D, Sheraton

A special session. *Presiding:* Sanjay Krishnan, Boston Univ.

1. "Rereading Fanon," Jennifer A. Wenzel, Univ. of Michigan, Ann Arbor
2. "Narrating Anticolonialism in the Postcolonial Future: C. L. R. James's Later Histories of Black Revolution," Anne W. Gulick, Univ. of South Carolina, Columbia
3. "Reading Lala Har Dayal: Anticolonialism and the Ethics of Itinerancy," James Daniel Elam, Northwestern Univ.

For abstracts, write to jdelam@u.northwestern.edu.

189. Sexuality and Form in English Renaissance Literature

8:30–9:45 a.m., Fairfax A, Sheraton

A special session. *Presiding:* Paul J. Hecht, Purdue Univ., North Central Campus; Melissa E. Sanchez, Univ. of Pennsylvania

1. "The Grammar of Persons in Shakespeare's Sonnets," Bradin Cormack, Univ. of Chicago
2. "Charity in *The Faerie Queene*," Douglas Trevor, Univ. of Michigan, Ann Arbor
3. "Milton's Christ," Richard Rambuss, Brown Univ.

For abstracts, write to sanchezm@english.upenn.edu.

190. What's Adoption Got to Do with It? New Directions in Studies of Kinship and Literature

8:30–9:45 a.m., Beacon E, Sheraton

Program arranged by the Alliance for the Study of Adoption and Culture. *Presiding:* Carol J. Singley, Rutgers Univ., Camden

Speakers: Nancy Bentley, Univ. of Pennsylvania; Cynthia A. Callahan, Ohio State Univ., Mansfield; Emily Hipchen, State Univ. of West Georgia; Caroline Field Levander, Rice Univ.; Carol J. Singley

Scholars in a range of fields—including American literature, cultural studies, global studies, and African American literature—respond to the question in the session title by analyzing how attention to myths, fantasies, and material and affective realities of adoption lead us to rethink the history and meaning of concepts such as nationhood, class, genealogy, and familial and racial formation.

191. Teaching Austen in Challenging Circumstances

8:30–9:45 a.m., Riverway, Sheraton

A special session. *Presiding:* Emily Friedman, Auburn Univ., Auburn

Speakers: Dana Gliserman Kopans, State Univ. of New York, Empire State Coll.; Sarah Raff, Pomona

Coll.; William J. Stroup, Keene State Coll.; Michael Verderame, Univ. of Illinois, Urbana; Janet Aikins Yount, Univ. of New Hampshire, Durham

In this roundtable, participants will describe issues they face in trying to bring Austen into the undergraduate classroom, in traditional and nontraditional settings, focusing on classroom problems that also translate to other courses that center on literature and culture of this period or on other authors who have attracted wide cultural attention.

192. Purges, Plagues, and Body Snatchers: Religion and Medicine in Colonial and Early National America

8:30–9:45 a.m., Back Bay B, Sheraton

A special session. *Presiding:* Justine S. Murison, Univ. of Illinois, Urbana

1. "Sacramental Vomit: Medicinal Communion and the Halfway Covenant," Zachary Hutchins, Brigham Young Univ., UT
2. "A Plague on Both Your Houses of Worship: The Meanings of Epidemic Disease in Cotton Mather and William Byrd II," Thomas Lawrence Long, Univ. of Connecticut, Storrs
3. "Riots, Resurrectionists, and the Miraculous Cadaver in Early American Medicine," Tiffany DeRewal, Temple Univ., Philadelphia

For abstracts, visit www.unc.edu/~reeda.

193. Shaping the Field of Native American Literary Studies

8:30–9:45 a.m., The Fens, Sheraton

Program arranged by the Division on American Indian Literatures. *Presiding:* Kathryn Winona Shanley, Univ. of Montana

Speakers: Kenneth Morrison Roemer, Univ. of Texas, Arlington; A. LaVonne Brown Ruoff, Univ. of Illinois, Chicago; James K. Ruppert, Univ. of Alaska, Fairbanks

Respondent: Jodi A. Byrd, Univ. of Illinois, Urbana

In 1977, thirty-one scholars gathered in Flagstaff at a twelve-day MLA-NEH seminar on contemporary Native American literature, with the goal of stimulating and refining understanding of Native American literatures. Participants in this roundtable were part of that original group and will discuss the importance of that historical moment in shaping Native American literary studies.

194. Fantasies of 9/11: American Exceptionalism, Neoliberalism, and the Security State

8:30–9:45 a.m., Public Garden, Sheraton

A special session. *Presiding:* John N. Duvall, Purdue Univ., West Lafayette

1. "The Ecosecurity State after 9/11," Robert Philip Marzec, Purdue Univ., West Lafayette
2. "*Lost* in the Aftermath of 9/11: Survivor Meets Club Med," Alan Nadel, Univ. of Kentucky

195. Própaganda, Revision, Propagation: New Directions in United States Literary Studies

8:30–9:45 a.m., Beacon A, Sheraton

A special session. *Presiding:* Russ Castronovo, Univ. of Wisconsin, Madison

1. "Mercy Otis Warren and the Memes of the Revolution," Russ Castronovo
2. "American Gullivers of the 1930s: Propaganda, Parody, and the Popular Front," Matthew Stratton, Univ. of California, Davis
3. "Mark Twain and the State Department," Harilaos Stecopoulos, Univ. of Iowa

For abstracts, write to harilaos-stecopoulos@uiowa.edu.

196. Medieval Francophone Literary Cultures outside France: Material Evidence

8:30–9:45 a.m., 208, Hynes

Program arranged by the Division on Middle English Language and Literature, Excluding Chaucer and the Division on French Medieval Language and Literature. *Presiding:* Bill Burgwinkle, Univ. of Cambridge, King's Coll.

Speakers: Simon B. Gaunt, King's Coll. London; Jane Louise Gilbert, University Coll. London; Nicola Morato, Univ. of Cambridge; Dirk Schoenaers, University Coll. London

This roundtable will address the implications of the data from an ongoing international project on manuscripts in French produced in Flanders, England, and across the Mediterranean and suggest some cultural, linguistic, and literary implications.

197. Histoires de leurs vies: Women Writers' Biographies after Sand

8:30–9:45 a.m., 306, Hynes

Program arranged by the George Sand Association. *Presiding:* Janet L. Beizer, Harvard Univ.; Alexandra K. Wettlaufer, Univ. of Texas, Austin

1. "Reimagining the Muse's Life: Louise Colet as Writer," Mary Rice-DeFosse, Bates Coll.
2. "The Comtesse de Loynes and the Question of Operatic Biography," Evlyn Gould, Univ. of Oregon
3. "Her Side of the Story: The Legacy of Isabelle Rimbaud," Laure Anne Katsaros, Amherst Coll.
4. "From George Sand's Soup to Colette's Carpet: The Woman Writer in Belle Epoque Women's Magazines," Rachel L. Mesch, Yeshiva Univ., New York

For abstracts and bibliographies, visit www.hofstra.edu/georgesand.

198. Convergent Histories of the Book: From Manuscript to Digital

8:30–9:45 a.m., Hampton, Sheraton

A special session. *Presiding:* Alex Mueller, Univ. of Massachusetts, Boston

Speakers: Kathleen Fitzpatrick, MLA; Martin Foys, Drew Univ.; Matthew Kirschenbaum, Univ. of Maryland, College Park; Stephen G. Nichols, Johns Hopkins Univ., MD; Kathleen A. Tonry, Univ. of Connecticut, Storrs; Sarah Werner, Folger Shakespeare Library

In this roundtable, scholars of manuscripts, print, and digital media will discuss how contemporary forms of textuality intersect with, duplicate, extend, or draw on manuscript technologies. Panelists seek to push the discussion beyond traditional notions of supersession or remediation to consider the relevance of past textual practices in our analyses of emergent ones.

199. "All Black Everything": Speculative Futures of Blackness in Literature, Film, and Performance

8:30–9:45 a.m., Liberty C, Sheraton

A special session. *Presiding:* Shanté Paradigm Smalls, Univ. of New Mexico, Albuquerque

1. "Between the Marginal and the Popular," Andre Carrington, Drexel Univ.
2. "The Liberating Role of Nudity in Samuel R. Delany's Nonfiction," Daniel Shank Cruz, Westminster Coll., UT
3. "Black Death, Black Life: Queer Female Vampires in Science Fiction," Shanté Paradigm Smalls

Respondent: Andrea Hairston, Smith Coll.

For abstracts, write to shsmalls@davidson.edu after 3 Nov.

200. The Time of Cinematic Decision

8:30–9:45 a.m., 206, Hynes

A special session. *Presiding:* Sean Desilets, Westminster Coll., UT

1. "Messianic Duration," Sean Desilets
2. "Inhuman Temporality: *Koyaanisqatsi*," Matt Bell, Bridgewater State Univ.
3. "Means and Ends: Devices of Intimacy," Ashlie Sponenberg, Univ. of Massachusetts, Lowell

201. Margin Call: The Marginalization of (Children's) Poetry

8:30–9:45 a.m., Jefferson, Sheraton

Program arranged by the Division on Children's Literature. *Presiding:* Michael Joseph, Rutgers Univ., New Brunswick; Joseph Terry Thomas, San Diego State Univ.

1. "New-Found Tongues," Lissa Paul, Brock Univ.
2. "(Mis)Reading Romantic Children's Verse," Donelle Ruwe, Northern Arizona Univ.
3. "If This Is the Golden Age of Children's Poetry, Why Is Everything So Yellow?" Richard McDonnell Flynn, Georgia Southern Univ.

202. Spectacles of Gender and Desire in Silver Age Spain

8:30–9:45 a.m., 307, Hynes

A special session. *Presiding:* Jeffrey Zamostny, Univ. of West Georgia

1. "Género y mediación social en el teatro cómico madrileño (1898–1936)," Rakhel Villamil-Acera, Adelphi Univ.
2. "Travestismo y transformismo en la España de la Edad de Plata: Literatura y realidad," María T. Zubiaurre, Univ. of California, Los Angeles
3. "A (Gay) Marriage Made in Heaven? Performance, Religious Rituals, and Nomadic Desires in *Pasión y muerte del cura Deusto*," Alejandro Mejías-López, Indiana Univ., Bloomington

For abstracts, write to jzamostn@westga.edu.

203. Palestinians Writing: A Stateless People's National Literature

8:30–9:45 a.m., 207, Hynes

A special session. *Presiding:* Edward Arthur Morin, Coll. for Creative Studies

1. "Introducing *The Secret Life of Saeed the Pessoptimist*," Trevor Le Gassick, Univ. of Michigan, Ann Arbor

2. "Mahmoud Darwish and the Predicament of National Allegory," Nouri Gana, Univ. of California, Los Angeles
3. "Palestinian Drama, English Translation, and the United States Market," Katherine Wilson, Adelphi Univ.
4. "Terror: Competing Trajectories," Basuli Deb, Univ. of Nebraska, Lincoln

For abstracts, write to eacmorso@sbcglobal.net after 1 Dec.

204. Theorizing Indigenous Literatures in Latin America

8:30–9:45 a.m., 303, Hynes

A special session. *Presiding:* Kelly S. McDonough, Univ. of Texas, Austin

1. "Diglossia and Linguistic Registers: Toward a Sociolinguistic Reading of Peruvian Quechua Literature / Hacia una lectura sociolingüística de la literatura quechua peruana," Ulises Juan Zevallos-Aguilar, Ohio State Univ., Columbus
2. "Mapuche Testimony and Poetry in Chile: Poetic and Prose Discourse over Time," Susan Foote, Univ. of Concepción, Chile
3. "Icnotlahtolli / Migrant Words: Indigenous Theoretical Approaches to Migration in Contemporary Nahua Literature," Adam Coon, Univ. of Texas, Austin
4. "Indigenous Narrative from Oral Performance to Text: Semantic and Structural Aesthetic Concerns as Applied to the Work of Literary Translation," Ramsey Tracy, Trinity Coll., CT

205. Peterloo Revisited: New Forms of Political Dissent in the Aftermath of the 1819 Manchester Massacre

8:30–9:45 a.m., Beacon F, Sheraton

A special session. *Presiding:* Michael T. R. Demson, Sam Houston State Univ.

1. "The Clerical Magistrate," John Gardner, Anglia Ruskin Univ., Cambridge
2. "'Science Is the Antichrist': Chemistry, Instruction, and Revolution in Richard Carlile's *The Republican*," Mary Fairclough, Univ. of Huddersfield
3. "Shelley's Other Response to Peterloo: Violence and Nonviolence in 'A Philosophical View of Reform,'" Matthew C. Borushko, Stonehill Coll.
4. "The Violence of Form in Shelley's 'Mask of Anarchy,'" Seth Reno, Wittenberg Univ.

206. Transgressing Discipline in Medieval German Narrative

8:30–9:45 a.m., 308, Hynes

A special session. *Presiding:* Mary Marshall Campbell, Princeton Univ.; Claire Taylor Jones, Univ. of Notre Dame

1. "The Prehistory of Transdisciplinary Medieval Narrative: Some Comments on the Early Middle High German Biblical Epics," Robert G. Sullivan, Univ. of Massachusetts, Amherst
2. "Transgressing the Law in *Tristan* and *Morant und Galie*," Tina Boyer, Wake Forest Univ.
3. "Poetics of Transgression: The Status of Knowledge and Genres in Heinrich Wittenwiler's *Der Ring*," Kathrin Gollwitzer-Oh, Ludwig-Maximilians-Universität

207. What Does the Comparative Do?

8:30–9:45 a.m., 313, Hynes

Program arranged by the American Comparative Literature Association. *Presiding:* Djelal Kadir, Penn State Univ., University Park

1. "What Does the Comparative Do for World Literature?" David Damrosch, Harvard Univ.
2. "What Does the Comparative Do for Area Studies?" Vilashini Cooppan, Univ. of California, Santa Cruz
3. "What Does the Comparative Do for Theory?" Ming Xie, Univ. of Toronto
4. "The Comparative Differential," Natalie A. Melas, Cornell Univ.

208. William Carlos Williams and the Armory at One Hundred

8:30–9:45 a.m., Beacon H, Sheraton

Program arranged by the William Carlos Williams Society. *Presiding:* Erin Templeton, Converse Coll.

1. "The Ekphrastic Landscape of William Carlos Williams's Grammar: Looking at Pictures from Brueghel *and Other Poems*," Charlotte Latham, Graduate Center, City Univ. of New York
2. "*Improvisation* at the Armory Show: An Approach to Understanding Wassily Kandinsky's Influence on the Writings of William Carlos Williams," Paul R. Cappucci, Georgian Court Univ.
3. "This Is Just to Say This Is the End of Art: Williams and the Aesthetic Attitude," Daniel Charles Morris, Purdue Univ., West Lafayette

For abstracts, visit wcwsociety.wordpress.com/.

209. Humanities in the Twenty-First Century: Innovation in Research and Practice

8:30–9:45 a.m., Commonwealth, Sheraton

Program arranged by the Division on Teaching as a Profession. *Presiding:* Christine Henseler, Union Coll., NY

1. "The Promise of Humanities Practice," Lynn Pasquerella, Mount Holyoke Coll.
2. "Making the Humanities 'Count,'" David Theo Goldberg, Univ. of California, Irvine
3. "The National Endowment for the Humanities," Jane Aikin, National Endowment for the Humanities
4. "The Humanities in the Digital Age," Christine Henseler

210. Disability Studies in the Italian Context

8:30–9:45 a.m., 205, Hynes

Program arranged by the Division on Twentieth-Century Italian Literature. *Presiding:* Tania Modleski, Univ. of Southern California

1. "Disability and Difference in Anna Maria Ortese's Ethical Utopia," Vilma De Gasperin, Univ. of Oxford, Exeter Coll.
2. "Disability Studies: Theoretical Considerations," Elizabeth Victoria Leake, Columbia Univ.
3. "Gender as Disability: Reevaluating Aristotle's Theory of the Female as 'Mutilated Male' in the Italian Scene," Julia Hawkins, Ohio State Univ., Columbus
4. "'Beware the Wings of Those Who Cannot Fly': Disability as Sexual Liberation in Dacia Maraini's *Donna in guerra*," Kate Noson, Univ. of California, Berkeley

211. Literary Criticism in East Asia

8:30–9:45 a.m., 209, Hynes

Program arranged by the Division on Literary Criticism. *Presiding:* Melek Ortabasi, Simon Fraser Univ., Surrey

1. "Literary Criticism and the Rural Reader in Republican China," Mark McConaghy, Univ. of Toronto
2. "A General Interest Magazine and the Shaping of Literary Expression in 1920s Korea," Jae-Yon Lee, Univ. of Chicago
3. "Karatani and the Yale School," John Whittier Treat, Yale Univ.

212. The Management of Knowledge in Departments of Foreign Languages

8:30–9:45 a.m., 202, Hynes

Program arranged by the Association of Departments of Foreign Languages. *Presiding:* Thomas P. Di Piero, Univ. of Rochester

1. "Spanish and Portuguese Studies," Malcolm Alan Compitello, Univ. of Arizona
2. "French Studies," Julie Candler Hayes, Univ. of Massachusetts, Amherst
3. "German Studies," Leslie A. Adelson, Cornell Univ.
4. "Applied Linguistics," Elizabeth Bernhardt, Stanford Univ.

213. Mentoring: Its Significance and Impact on Degree Completion and Tenure Attainment

8:30–9:45 a.m., Independence West, Sheraton

Program arranged by the Office of the Executive Director. *Presiding:* Caryl McFarlane, Woodrow Wilson National Fellowship Foundation

Speakers: Kimberly Juanita Brown, Northeastern Univ.; David A. Colón, Texas Christian Univ.; Dawn-Elissa Fischer, San Francisco State Univ.; Marisela Ramos, Univ. of the Pacific; Besenia Rodriquez, Brown Univ.

The presence or absence, helpfulness or detriment, of a mentor can sometimes have far-reaching effects on one's career and life trajectory. This panel will discuss the pros and cons of participants' mentor or mentee experiences in shaping their academic and nonacademic lives, degree completion, and tenure attainment. A general discussion will focus on the institutional benefits of mentoring programs.

214. Terminal: Examining Master's Degrees

8:30–9:45 a.m., Republic Ballroom, Sheraton

Program arranged by the MLA Committee on the Status of Graduate Students in the Profession. *Presiding:* Giovanna Montenegro, Univ. of California, Davis; Shane Peterson, Washington Univ. in St. Louis

Speakers: Stacey Amo, Louisiana State Univ., Baton Rouge; Eric William Devlin, Tarrant County Coll., Northeast Campus, TX; Gregory Eiselein, Kansas State Univ.; Yolanda Gamboa, Florida Atlantic Univ.; Linda Weinhouse, Community Coll. of Baltimore County, MD; Karin E. Westman, Kansas State Univ.

Panelists will examine the value of and expectations for the MA as a teaching degree in higher education in response to the 2011 report by the ADE Ad Hoc Committee on the Master's Degree. What types of course work and training are most relevant for MA students who will go on to teach postdegree? What academic and career expectations do students and graduate programs have?

For copies of *Rethinking the Master's Degree in English for a New Century*, visit www.mla.org/rethinking_degree.

215. Myth-Busting the Job Search

8:30–9:45 a.m., Gardner, Sheraton

Program arranged by the Association of Departments of English. *Presiding:* Malin Pereira, Univ. of North Carolina, Charlotte

Speakers: Rhonda Cobham-Sander, Amherst Coll.; Susan Miller, Santa Fe Coll., FL; Malin Pereira; Rebecca A. Walsh, North Carolina State Univ.

This session aims to debunk some prevailing myths about the job search, redirecting attention toward strategies more likely to lead to a successful outcome. Chairs from a range of academic institutions and a recently successful job seeker will share their views, with time for questions and conversation at the end.

216. Rethinking Race, Class, and Nation

8:30–9:45 a.m., 201, Hynes

Program arranged by the Discussion Group on Cuban and Cuban Diaspora Cultural Production. *Presiding:* Odette Casamayor Cisneros, Univ. of Connecticut, Storrs

1. "Remodeling the Afro-Cuban Body: Racial, Sexual, and Sanitary Discourses in Cuban Literature," Armando Chavez-Rivera, Univ. of Houston, Victoria
2. "The Pleasures of Exile: Reading the Cuban Nostalgia Fair," Albert Laguna, Yale Univ.
3. "Archiving Absence: Two Cuban Performative Engagements with the Taíno," Christina León, Emory Univ.
4. "DissemiNación de la bemba escondida en Cuba: Ideología, política, literatura y música," Clément Akassi, Howard Univ.

217. Rereading *Corpo de Baile*

8:30–9:45 a.m., 305, Hynes

Program arranged by the American Portuguese Studies Association. *Presiding:* Luiz Fernando Valente, Brown Univ.

1. "O banquete de Manuelzão," Maria da Glória Bordini, Universidade Federal do Rio Grande do Sul
2. "Situating 'Campo Geral,' Gateway Narrative," Charles A. Perrone, Univ. of Florida
3. "A procura do boi em *Corpo de Baile*," Guilherme Trielli Ribeiro, Michigan State Univ.
4. "*Corpo de Baile*: Os rituais de uma escrita auditiva," Marilia Librandi Rocha, Stanford Univ.

218. Selected Topics in Historical Romance Linguistics

8:30–9:45 a.m., 204, Hynes

Program arranged by the Discussion Group on Comparative Romance Linguistics. *Presiding:* Andrei Barashkov, Middlebury Coll.

1. "When Synchrony Meets Diachrony: The Evolutionary Pathways of the Palatal Lateral Consonant in Spanish and Portuguese," Andre Zampaulo, Ohio State Univ., Columbus
2. "A Grammaticalization Analysis of Romance Subordinating Conjunctions," Melissa Murphy, Univ. of Texas, Austin
3. "The Grammaticalization of (Proto-)Romance Prepositional Infinitives and Modal Verbs: A Typological Comparison with English Modal Verbs and *To* Infinitives," Keith Tse, Univ. of Manchester

219. Labor, Revolution, and Irish Literature, 1913–16

8:30–9:45 a.m., Independence East, Sheraton

Program arranged by the Discussion Group on Anglo-Irish Literature. *Presiding:* Laura B. O'Connor, Univ. of California, Irvine

1. "Dublin Lockout Revisited: 'Trumpet-Tongued' Larkin and the Centenary," Claire Culleton, Kent State Univ., Kent
2. "1916 and the Wider Modernism," Vincent Sherry, Washington Univ. in St. Louis
3. "Slavey," Enda Duffy, Univ. of California, Santa Barbara

220. Image, Voice, Text: Canadian Literature

8:30–9:45 a.m., Beacon D, Sheraton

Program arranged by the Discussion Group on Canadian Literature in English. *Presiding:* Sophie McCall, Simon Fraser Univ., Burnaby

1. "AvantGarde.ca: Toward a Canadian Alienethnic Poetics of the Internet," Sunny Chan, Univ. of British Columbia

2. "Intermedial Witnessing in Karen Connelly's *Burmese Lessons*," Hannah McGregor, Univ. of Guelph
3. "Aboriginal New Media: Alternative Forms of Storytelling," Sarah Henzi, Univ. of Montreal

For abstracts, write to smccall@sfu.ca after 15 Nov.

221. Teaching Byron

8:30–9:45 a.m., Liberty B, Sheraton

Program arranged by the Byron Society of America. *Presiding:* Robin S. Hammerman, Stevens Inst. of Tech.

1. "'Electricity in the Air': *Childe Harold III*, *Frankenstein*, and More," Susan J. Wolfson, Princeton Univ.
2. "Sortes Byronicae: *Don Juan* par hasard," Charles Waite Mahoney, Univ. of Connecticut, Storrs
3. "Byron's 'Darkness' and Student Reception," G. Todd Davis, Kentucky State Univ.
4. "*Don Juan* for First-Year Undergraduates," Paul Whickman, Univ. of Nottingham

Friday, 4 January 10:15 a.m.

222. The Twenty-First-Century MLA: Reimagining the Order of Things

10:15 a.m.–12:00 noon, Republic Ballroom, Sheraton

A forum arranged by the MLA Working Group on the Revision of the Divisions and Discussion Groups. *Presiding:* Marianne Hirsch, Columbia Univ.

1. "Language/Nation," Brent Hayes Edwards, Columbia Univ.
2. "Regions," Agnes Ivelisse Lugo-Ortiz, Univ. of Chicago
3. "Genre," Patricia Yaeger, Univ. of Michigan, Ann Arbor
4. "Period," Margaret W. Ferguson, Univ. of California, Davis
5. "Comparison and Interdisciplinarity," Carla A. Freccero, Univ. of California, Santa Cruz

This forum will scrutinize the scholarly categories that structure our approaches to the study of language and literature as well as to the divisions and discussion groups of the MLA, their currency in the present, and their relevance for the future.

For linked sessions, see meetings 404 and 461.

223. "Spanglish" and Identity within and outside the Classroom

10:15–11:30 a.m., 206, Hynes

Program arranged by the American Association of Teachers of Spanish and Portuguese. *Presiding:* Domnita Dumitrescu, California State Univ., Los Angeles

1. "Becoming Bilingual, Becoming Ourselves: Archival Memories of Spanglish in Early Californian Epistolary Texts," Robert Train, Sonoma State Univ.
2. "Gloria Anzaldúa's Discourse as a Mestiza and Queer Writer," Jorgelina Fidia Corbatta, Wayne State Univ.
3. "'Who soy yo?': The Creative Use of Spanglish to Express a Hybrid Identity in Chicano/a Heritage Language Learners of Spanish," Ana Sánchez-Muñoz, California State Univ., Northridge
4. "'¿Por qué leemos esto en la clase de español?': The Politics of Teaching Literature in Spanglish," Regan Postma, Albertson Coll. of Idaho

224. La symbolique de la nature dans l'œuvre d'André Gide

10:15–11:30 a.m., 205, Hynes

Program arranged by the Association des Amis d'André Gide. *Presiding:* Christine Latrouitte Armstrong, Denison Univ.

1. "La rose / le rose, dans les premières proses de Gide et Valéry," Serge Bourjea, Université de Montpellier III
2. "Déserts, jardins et murs chez Gide," Virginie Pouzet-Duzer, Pomona Coll.
3. "*Le traité du Narcisse*: Gide's Rethinking of the Symbols of the Natural World," Pamela Antonia Genova, Univ. of Oklahoma

225. Rethinking Dickinson's Lyrics

10:15–11:30 a.m., Independence East, Sheraton

Program arranged by the Emily Dickinson International Society. *Presiding:* Elizabeth Petrino, Fairfield Univ.

1. "Helen Hunt Jackson, Emily Dickinson, and New Woman Poetries, 1865–1900: The Contemporary Reviews," Vivian R. Pollak, Washington Univ. in St. Louis
2. "Emily Dickinson's Art of Uncertainty and Discord," Aidan Thompson, Univ. at Albany, State Univ. of New York
3. "'An Orator of Feather unto an Audience of Fuzz': Sermonic Oratory and the Reluctant Convert," Jessica Jessee, Univ. of Kansas

For abstracts, write to epetrino@fairfield.edu after 1 Dec.

226. Winter Meeting of the Dante Society of America

10:15–11:30 a.m., 208, Hynes

Presiding: Nancy J. Vickers, Bryn Mawr Coll.

"The Pace of Epic," Jeffrey Thompson Schnapp, Harvard Univ.

227. Pinter and Booze

10:15–11:30 a.m., Beacon E, Sheraton

Program arranged by the Harold Pinter Society. *Presiding:* Ann C. Hall, Ohio Dominican Univ.

1. "'We've Got Rocks. But They're Frozen Stiff in the Fridge,'" Judith A. Roof, Rice Univ.
2. "Drink at Regular Intervals," Jamie Andrews, British Library
3. "'You're Empty. Let Me Fill You Up,'" Ann C. Hall

228. John Donne and the Poetic Action of the Verse Epistle

10:15–11:30 a.m., Back Bay A, Sheraton

Program arranged by the John Donne Society. *Presiding:* Anne Lake Prescott, Barnard Coll.

1. "J. D. and H. G. *Alternis Vicibus*," Margaret Ann Maurer, Colgate Univ.
2. "Rewriting Cosmic and Imperial Space in Donne's Verse Epistles," Timothy Duffy, Univ. of Virginia
3. "'A Metaphysical Inquiry into the Bases of Human Worth': Revisiting Barbara K. Lewalski's *Donne's Anniversaries and the Poetry of Praise* after Forty Years," Raymond Jean Frontain, Univ. of Central Arkansas

229. Cosmopolitanism in Teaching and Reading: Uses and Limits

10:15–11:30 a.m., Liberty A, Sheraton

A special session. *Presiding:* Bernard Horn, Framingham State Univ.

1. "The Limits of Cosmopolitan Conversation in the Novels of A. B. Yehoshua," Bernard Horn
2. "Cosmopolitanism in the Classroom: Orientalism's Other Ism," Lisa Eck, Framingham State Univ.
3. "Unhomely Cosmopolitan Pedagogy: From the Bottom Up," Alexander Hartwiger, American Univ. of Beirut
4. "Cultural Contamination and Transnationalism," Youngmin Kim, Dongguk Univ.

Respondent: Lisa Eck

For papers, write to bhorn@framingham.edu after 1 Dec.

230. Narrating Value in the Long Eighteenth Century

10:15–11:30 a.m., The Fens, Sheraton

A special session. *Presiding:* Steven L. Newman, Temple Univ., Philadelphia

1. "William Byrd's Hard Sell: History, Fiction, and the Making of the Global-Financial Plantation," Rob McLoone, Univ. of Iowa
2. "Experts, Intellectuals, and Financial Controversy in the 1790s," Alexander Dick, Univ. of British Columbia
3. "Constructing Liberal Value: From the Scottish Enlightenment to Hannah Arendt," Hina Nazar, Univ. of Illinois, Urbana

For abstracts, visit sites.temple.edu/snewmanbio/mla-2013-panel-narrating-value/.

231. New Approaches to Teaching the Literature Surveys

10:15–11:30 a.m., Back Bay D, Sheraton

A special session. *Presiding:* James Martin Lang, Assumption Coll.

Speakers: Phillip J. Barrish, Univ. of Texas, Austin; Evan Carton, Univ. of Texas, Austin; Coleman Hutchison, Univ. of Texas, Austin; Rebecca Olson, Oregon State Univ.; Timothy Rosendale, Southern Methodist Univ.; Chris Walsh, Boston Univ.; Tara Williams, Oregon State Univ.

How can we move the literary survey course beyond a pedagogical model that prioritizes coverage over learning? This roundtable features panelists who have experimented with innovative approaches to teaching the surveys. The audience will be invited to participate in a discussion designed to help the discipline as a whole think anew about the purpose and form of literary surveys.

For sample syllabi, visit www.jamesmlang.com after 15 Dec.

232. Other Writers of the Black Chicago Renaissance

10:15–11:30 a.m., Berkeley, Sheraton

A special session. *Presiding:* Amritjit Singh, Ohio Univ., Athens

1. "From Harlem to Bronzeville: The Novels of Arna Bontemps," Richard A. Courage, Westchester Community Coll., State Univ. of New York

2. "Mapping an American Daughter: Incidents in the Life of Era Bell Thompson," Ayesha Hardison, Ohio Univ., Athens
3. "Creativity and Versatility: The Contributions of Richard Durham," Sonja Williams, Howard Univ.
4. "Writers on Relief: The Illinois Writers' Project," Brian Dolinar, Univ. of Illinois, Urbana

233. Faulkner and Hemingway: Changing the Game

10:15–11:30 a.m., Riverway, Sheraton

Program arranged by the William Faulkner Society and the Ernest Hemingway Foundation and Society. *Presiding:* Joseph Fruscione, Univ. of Maryland Baltimore County

1. "'Turnabout' and Farewell: Faulkner, Hemingway, and Celebrity Culture," John Dennis Anderson, Emerson Coll.
2. "'La Gloria': Love, Race, Sex, Death, and Theory of Mind in Hemingway's *For Whom the Bell Tolls* and Faulkner's *Light in August*," Steven H. Shoemaker, Connecticut Coll.
3. "Hemingway, Faulkner, and Chicago," Michelle E. Moore, Coll. of DuPage, IL

For abstracts, visit faulknersociety.com/panels.htm after 15 Dec.

234. Brecht, Müller, Poetry, Language

10:15–11:30 a.m., 207, Hynes

Program arranged by the International Brecht Society and the Division on Twentieth-Century German Literature. *Presiding:* Paula Hanssen, Webster Univ.

1. "Translating Tragedy in Brecht's Marlowe and Müller's Shakespeare," Astrid Oesmann, Univ. of Iowa
2. "Who Is Afraid of Metaphors? Brecht's and Müller's Adaptations of the Horatii," Juliette Brungs, Univ. of Minnesota, Twin Cities
3. "Conduct according to Keuner: Heiner Müller's Interviews," Stephan Pabst, Friedrich Schiller Univ.

Respondent: Janine Ludwig, Dickinson Coll.

235. Historically Contingent Practices of Literary Interpretation

10:15–11:30 a.m., Back Bay B, Sheraton

Program arranged by the Reception Study Society. *Presiding:* Ildiko Olasz, Northwest Missouri State Univ.

1. "Media Archaeology, Auditory Culture, and the Reception of American Occasional Poetry, 1791–1837," Paul Dahlgren, Georgia Southwestern State Univ.
2. "Revision, Reception, and Radical Reconstruction: *Uncle Tom's Cabin* in Performance," Anna Stewart, Univ. of Texas, Austin
3. "Constant Reading in E-time," Yung-Hsing Wu, Univ. of Louisiana, Lafayette

236. Representations of Cultural Resistance: Deafness and Power

10:15–11:30 a.m., Hampton, Sheraton

A special session. *Presiding:* Rebecca Garden, Upstate Medical Univ., State Univ. of New York

1. "Deaf Literature, Medicine, and the Paradoxes of Identity," Christopher Becker Krentz, Univ. of Virginia
2. "Reproducing Deafness: Visual Culture and Pathology," Rebecca Garden
3. "Cochlear Wars: Deaf Culture against Science?" Lennard J. Davis, Univ. of Illinois, Chicago

237. Access to What? A Roundtable on Public Scholarship, Community Engagement, and Diversity

10:15–11:30 a.m., Fairfax A, Sheraton

A special session. *Presiding:* Bruce Burgett, Univ. of Washington, Bothell

Speakers: Jodi Melamed, Marquette Univ.; Ifeoma C. K. Nwankwo, Vanderbilt Univ.; Imani Perry, Princeton Univ.; Chandan Reddy, Univ. of Washington, Seattle; Doris Sommer, Harvard Univ.

Respondent: Gregory S. Jay, Univ. of Wisconsin, Milwaukee

Questions of access in higher education most often focus on who gets in, who is left out, and how the sorting of life chances plays out across the larger institutional landscape. This roundtable shifts that conversation by linking the question of "Access for whom?" to the equally pressing issue of "Access to what?"

238. Hannah Arendt and American Literature

10:15–11:30 a.m., Beacon H, Sheraton

A special session. *Presiding:* Patrick Redding, Manhattanville Coll.

1. "Arendt, *Billy Budd*, and the American Republic," John McGowan, Univ. of North Carolina, Chapel Hill

2. "The Work of Judgment," Matthew Stratton, Univ. of California, Davis
3. "American Poetry and the Cultural Politics of the Private Realm," Patrick Redding
4. "Beyond the Archimedean Viewpoint: Arendt, Ecological Fiction, and Planetary Perspectives," Rebecca Evans, Duke Univ.

239. Representing Race: Silence in the Digital Humanities

10:15–11:30 a.m., Gardner, Sheraton

A special session. *Presiding:* Adeline Koh, Richard Stockton Coll. of New Jersey

Speakers: Moya Bailey, Emory Univ.; Anne Cong-Huyen, Univ. of California, Santa Barbara; Hussein Keshani, Univ. of British Columbia; Maria Velazquez, Univ. of Maryland, College Park

Respondent: Alondra Nelson, Columbia Univ.

This panel examines the politics of race, ethnicity, and silence in the digital humanities. How has the digital humanities remained silent on issues of race and ethnicity? How does this silence reinforce unspoken assumptions and doxa? What is the function of racialized silences in digital archival projects?

For links and participant biographies, visit www.adelinekoh.org/blog/2012/04/02/racend/.

240. Elegy and Photography

10:15–11:30 a.m., 209, Hynes

A special session. *Presiding:* Jonah Sebastian Siegel, Rutgers Univ., New Brunswick

Speakers: Melissa Feuerstein, Harvard Univ.; Jesse Hoffman, Rutgers Univ., New Brunswick; Giuliana Minghelli, Harvard Univ.; Martin Modlinger, Univ. of Bremen; Katina Rogers, Scholarly Communication Inst.

This roundtable presents work on the relation between elegy and photography in the context of contemporary poetry, art photography, holocaust studies, and anthropology. The speakers bring together literary and visual texts to ask how the work of mourning changes in a visual culture that requires new forms of consolation.

241. Accessing Romanticism through Atlantic Slavery: Period, Archive, Memory, Scholarship

10:15–11:30 a.m., Beacon D, Sheraton

A special session. *Presiding:* Joel Frederic Pace, Univ. of Wisconsin, Eau Claire

Speakers: Joselyn M. Almeida, Univ. of Massachusetts, Amherst; Frances Botkin, Towson Univ.; Misty Gonzales, Univ. of Glasgow; Lucia Hodgson, Texas A&M Univ., College Station; Frank Lumsden, Charles Town, Jamaica; Denys Van Renen, Univ. of Nebraska, Kearney; Paul Youngquist, Univ. of Colorado, Boulder

As *transatlantic* has emerged as an operative adjective in academic discourse, Romanticism has surfaced as a site of contestation, exchange, and innovation. This roundtable will position Romanticism as a set of cultural productions created through the roots and routes of Atlantic slavery as a way to focus a broader conversation about current academic trends, methodologies, and opportunities.

For more information, write to luciahodgson@tamu.edu after 20 Dec.

242. Interpreting Contemporary Translingual Literature

10:15–11:30 a.m., 201, Hynes

A special session. *Presiding:* Julie A. Hansen, Uppsala Univ.

1. "Interlingual Dynamics in French Works by Maghrebian Writers," Eric Sellin, Tulane Univ.
2. "Translingualism and Linguistic, Political, and Cultural Dialogics in the Poetry of Hsia Yü," J. B. Rollins, National Chung Cheng Univ.
3. "Linguistic-Political-Cultural Dialogics: The Multilingual Trickster in Barbara Kingsolver's *The Lacuna*," Natasha Lvovich, Kingsborough Community Coll., City Univ. of New York

Respondent: Steven G. Kellman, Univ. of Texas, San Antonio

For abstracts, write to julie.hansen@ucrs.uu.se.

243. British Literature and the State, 1880–1940

10:15–11:30 a.m., Liberty B, Sheraton

A special session. *Presiding:* Benjamin Kohlmann, Univ. of Freiburg

1. "Late Victorian Fantasies of the State," Zarena Aslami, Michigan State Univ.
2. "H. G. Wells and Communities of Trust," Lisa Jeanne Fluet, Coll. of the Holy Cross
3. "Megaurban," John Marx, Univ. of California, Davis

Respondent: Lauren M. E. Goodlad, Univ. of Illinois, Urbana

For abstracts, visit www.anglistik.uni-freiburg.de/seminar/abteilungen/literaturwissenschaft/ls_fludernik/staff/Kohlmann.

244. The Poetry of Uncertainty, the Uncertainty of Poetry

10:15–11:30 a.m., 305, Hynes

A special session. *Presiding:* Anthony Geist, Univ. of Washington, Seattle

Speakers: Silvia Bermúdez, Univ. of California, Santa Barbara; Luis Charry, Univ. of Maryland, College Park; Michelle A. Clayton, Brown Univ.; James Staig Limidoro, Univ. of Texas, Austin; Sharon Keefe Ugalde, Texas State Univ.; Santiago R. Vaquera-Vásquez, Univ. of Iowa

Respondent: Anthony Geist

What is the future of poetry in the digital age? What is the role of poetry in an era of postliteracy? Our title comes from an anthology of Spanish language poets published simultaneously in eight countries: *Poesía ante la incertidumbre*, a unique initiative in a literary culture in which Spain and Latin America are, to paraphrase George Bernard Shaw, countries separated by a common language.

245. Russian Modernism and the Problem of Language

10:15–11:30 a.m., 308, Hynes

A special session. *Presiding:* Evgeniya Koroleva, Graduate Center, City Univ. of New York

1. "Striving for Godhood: The Philosophy of Sound in A. Bely's (Semi)Theoretical Work," Evgeniya Koroleva
2. "Victor Shklovsky's *Zoo; or, Letters Not about Love* and the Language of Modernism," Asiya Bulatova, Univ. of Manchester
3. "Kharms and Prigov: Search for a Real Meaning and Loss of the Signified," Nadja Berkovich, Univ. of Illinois, Urbana

Respondent: Michael Holquist, Yale Univ.

246. Trauma Studies and Contemporary East Asian Literature and Film: Trauma, Memory, and History

10:15–11:30 a.m., 204, Hynes

A special session. *Presiding:* David Stahl, Binghamton Univ., State Univ. of New York

1. "Pacific Stories, War Art: Maruki Toshi and the Worlding of Japanese Trauma," Charlotte Eubanks, Penn State Univ., University Park
2. "The Others within the I: Residual Hauntings as Imprints of Interactive Memories in Jeong-ju Seo's 'The Bride,'" Haerin Shin, Stanford Univ.
3. "The Awakening from Trauma and the Imminence of Melancholy in Jang Sun-woo's *A Petal*," Meera Lee, Syracuse Univ.

247. More Than Words in Contemporary Francophone Women's Autobiography

10:15–11:30 a.m., 301, Hynes

A special session. *Presiding:* Anna Rocca, Salem State Univ.

1. "The Photographs as *Lieux de Mémoire* in Leïla Sebbar," Nevine El Nossery, Univ. of Wisconsin, Madison
2. "The Opacity of Visual Traces in Marianne Rubinstein's *C'est maintenant du passé*," Evelyne Ledoux-Beaugrand, Univ. of Ghent
3. "Roman Algeria: Assia Djebar's Other Archive," Brigitte Weltman-Aron, Univ. of Florida
4. "Nina Bouraoui: Ekphrastic Dialogue between Word and Image," Anna Rocca

248. Agency, Identity, and the Petitionary Genre in Colonial Latin America

10:15–11:30 a.m., 303, Hynes

A special session. *Presiding:* Felipe Ruan, Brock Univ.

1. "Agencia, identidad y construcción del conocimiento en la carta de Isabel de Guevara a la princesa Juana (1556)," Raul Marrero-Fente, Univ. of Minnesota, Twin Cities
2. "Y porque estoy pobre y necesitado . . . suplico a vuestra alteza me haga merced de una canonjía," Catalina Andrango-Walker, Virginia Polytechnic Inst. and State Univ.
3. "Indian Petitioners and Legal Rhetoric in Colonial Mexico," Mónica Díaz, Georgia State Univ.
4. "Performing Indigenous Nobility: The Petition of an Inca Noblewoman in Eighteenth-Century Perú," Rocío Quispe-Agnoli, Michigan State Univ.

For primary sources, abstracts, papers (long versions), discussion board, and forum, visit petitionarygenre.wordpress.com/ after 28 Nov.

249. Early Modern Cosmopolitanism

10:15–11:30 a.m., 307, Hynes

Program arranged by the Society for German Renaissance and Baroque Literature. *Presiding:* Bethany Wiggin, Univ. of Pennsylvania

1. "Cosmopolitanism Meets Slavery and Exploitation: The Dutch Colony of Surinam in Maria

Merian's *Metamorphosis* (1705)," Charlotte Woodford, Univ. of Cambridge, Selwyn Coll.

2. "The German-Language Literature of the Early Modern Baltic Rim: Literacy of Tallinn in the Early Seventeenth Century," Aigi Heero, Tallinn Univ.

3. "The Mechanics of Cosmopolitanism: Lohenstein's *Sophonisbe*," Anh Nguyen, Johns Hopkins Univ., MD

250. "A Little World Made Cunningly": Generative Bodies and Early Modern Natural Philosophy

10:15–11:30 a.m., Jefferson, Sheraton

Program arranged by the Society for the Study of Early Modern Women. *Presiding:* Rebecca Totaro, Florida Gulf Coast Univ.

Speakers: Caroline Bicks, Boston Coll.; Katherine Eggert, Univ. of Colorado, Boulder; Eve H. Keller, Fordham Univ., Bronx; Kathryn Marie Moncrief, Washington Coll.; Louis Schwartz, Univ. of Richmond; Susan Staub, Appalachian State Univ.

This roundtable will examine early modern generative bodies by placing them in relation to literary texts and natural philosophy of the period. How can the studies of medicine, anatomy, midwifery, botany, gynecology, physics, meteorology, horticulture, and alchemy enrich our understanding of the early modern environment and gendered embodiment?

For abstracts, write to rtotaro@fgcu.edu after 20 Dec.

251. Open Hearing of the MLA Delegate Assembly

10:15–11:30 a.m., Fairfax B, Sheraton

Presiding: Members of the Delegate Assembly Organizing Committee

252. Looking Out, Looking In: New Directions in Romanian Cinema

10:15–11:30 a.m., 203, Hynes

Program arranged by the Romanian Studies Association of America. *Presiding:* Ramona Uritescu-Lombard, Univ. of Michigan, Ann Arbor

1. "Global Foreigners at Home: A Reading of Class Mores in Adrian Sitaru's *Valuri* (*Waves*, 2007)," Monica Filimon, Kingsborough Community Coll., City Univ. of New York

2. "The Anatomy of Displacement in Contemporary Romanian Cinema," Gabriela Glavan, West Univ. of Timisoara

3. "The Phantom Limb of History: Transnational Encounters in Lucian Georgescu's *The Phantom Father* (2011)," Anca Luca Holden, Mount Holyoke Coll.; Ramona Uritescu-Lombard

4. "The New Romanian Cinema and Minimalism: Shorts and Shortness," Rodica C. Ieta, State Univ. of New York, Oswego

For copies of papers, write to uritescu@umich.edu.

253. Postqueer? Postrace? The Political Stakes of Queer

10:15–11:30 a.m., Liberty C, Sheraton

Program arranged by the GL/Q Caucus for the Modern Languages. *Presiding:* Francesca Therese Royster, DePaul Univ.

Speakers: Sharon Patricia Holland, Duke Univ.; Ricardo L. Ortiz, Georgetown Univ.; Hiram Perez, Vassar Coll.; Jasbir Puar, Rutgers Univ., New Brunswick

In this so-called postrace era, we engage recent controversies around the future of queer theory through the lenses of race, nation, class, and other identities. How might alternative and competing traditions of queer theory, including queer-of-color critiques and reengagements of queer theory, highlight the continued work that "queer" has to do?

254. Beckett's Method and Discourse

10:15–11:30 a.m., Public Garden, Sheraton

Program arranged by the Samuel Beckett Society. *Presiding:* Jean-Michel Rabaté, Univ. of Pennsylvania

1. "Beckett and Method," Gregg Lambert, Syracuse Univ.

2. "Lessons in Lessening," Robert J. Harvey, Stony Brook Univ., State Univ. of New York

3. "Naturalizing Beckett: Beckett and Nietzsche," Richard Marshall, *3:AM Magazine*

255. Innovative Pedagogy and Research in Technical Communication

10:15–11:30 a.m., Beacon A, Sheraton

Program arranged by the Association of Teachers of Technical Writing. *Presiding:* William Klein, Univ. of Missouri, St. Louis

1. "Improving Communication Skills of Engineering and Technology Professionals through an Integrated Mastery Model," Andreas Karatsolis, Carnegie Mellon Univ. in Qatar

2. "High-Tech Invention: Examining the Relation between Idea Generation and Technology in the

Document Design Process," Claire Lauer, Arizona State Univ. Polytechnic

3. "Teaching Effective Global Communication Strategies: Using the Bologna Process Documentation as Insight into Successful Global and Intercultural Communication," Diane Martinez, Utah State Univ.

For abstracts, write to kleinw@umsl.edu.

256. Naming Character, Characterizing Names: Onomastic Studies of M. Twain, H. Thrale, and T. Morrison

10:15–11:30 a.m., Beacon F, Sheraton

Program arranged by the American Name Society. *Presiding:* Iman Makeba Laversuch, Univ. of Cologne

1. "Naming and Moral Sense in Mark Twain's *Mysterious Stranger* Manuscript," Rebecca Cantor, Loyola Marymount Univ.
2. "Was Hester Lynch Piozzi Just Dr. Johnson's Mrs. Thrale?" Lisa Berglund, State Univ. of New York, Buffalo State Coll.
3. "Redefining Race and Religion: Biblical Naming in the Fiction of Toni Morrison," Heather Hathaway, Marquette Univ.

For session description, abstracts, and presenter biographies, visit www.wtsn.binghamton.edu/ans/.

257. Revisiting Galdós's Political and Ideological Evolution

10:15–11:30 a.m., 202, Hynes

Program arranged by the International Association of Galdós Scholars. *Presiding:* Toni Dorca, Macalester Coll.

1. "El Galdós joven dibuja y narra lo humano-político canario-nacional," Stephen John Miller, Texas A&M Univ., College Station
2. "The Influences of Johann Jakob Bachofen's *Mutterrecht* in Benito Pérez Galdós's *Doña Perfecta*," Julia Barnes, Berry Coll.
3. "Las guerras culturales en la España de la Restauración y el testimonio de la correspondencia de Benito Pérez Galdós," Alan E. Smith, Boston Univ.
4. "Beyond and between States: Defining the Sephardim in Galdós's *Aita Tettauen*," Eric Calderwood, Univ. of Michigan, Ann Arbor

258. What Does Comparative Literature Do for, against, after Periodization?

10:15–11:30 a.m., 313, Hynes

Program arranged by the Association of Departments and Programs of Comparative Literature. *Presiding:* Caroline D. Eckhardt, Penn State Univ., University Park; Corinne Laura Scheiner, Colorado Coll.

1. "After Periodization," Eric Hayot, Penn State Univ., University Park
2. "Latin American Perspectives on the Eccentric Periodizations of the Baroque," Lois Parkinson Zamora, Univ. of Houston
3. "Geochronic Models of Periodization; or, When Was Japanese Naturalism?" Christopher Laing Hill, Univ. of California, Berkeley
4. "Resisting Periodization in the Medieval Mediterranean," Adam E. Miyashiro, Richard Stockton Coll. of New Jersey

Friday, 4 January 12:00 noon

259. New Directions in Caribbean Enlightenment Studies

12:00 noon–1:15 p.m., 301, Hynes

A special session. *Presiding:* Paul B. Miller, Vanderbilt Univ.

1. "Caribbean Enlightenment, Caribbean Critique," Nick Nesbitt, Princeton Univ.
2. "Piercing the Darkness: Women and Enlightenment in Marlon James's *The Book of Night Women*," Annette Joseph-Gabriel, Vanderbilt Univ.
3. "'Could Still Perceive Her Dark Parts through My Achromatic Telescope': Race, Sex, and the Nature of Surveillance in the Diaries of Thomas Thistlewood," Heather Vermeulen, Yale Univ.

For abstracts, write to p.miller@vanderbilt.edu.

260. Open Sesame: Interoperability in Digital Literary Studies

12:00 noon–1:15 p.m., Berkeley, Sheraton

Program arranged by the Association for Computers and the Humanities. *Presiding:* Susan Brown, Univ. of Guelph

Speakers: Travis Brown, Univ. of Maryland, College Park; Johanna Drucker, Univ. of California, Los Angeles; Eric Rochester, Univ. of Virginia; Geoffrey Rockwell, Univ. of Alberta; Jentery Sayers, Univ. of Victoria; Susan Schreibman, Trinity Coll. Dublin

Working only with set texts limits the use of many digital tools. What most advances literary research: aiming applications at scholarly primitives

or at more culturally embedded activities that may resist generalization? Panelists' reflections on the challenges of interoperability in a methodologically diverse field will include project snapshots evaluating the potential or perils of such aims.

261. Good Objects and Their Discontents: The Berlin School and the Current State of German Film Studies

12:00 noon–1:15 p.m., 203, Hynes

A special session. *Presiding:* Jaimey Fisher, Univ. of California, Davis

1. "No Turn Back: Dissensus and the Affect Image in Films of the Berlin School," Marco Abel, Univ. of Nebraska, Lincoln
2. "One, Two, Three Montages: Harun Farocki's War Documentaries," Nora M. Alter, Temple Univ., Philadelphia
3. "Far from Berlin: Expanding Parameters of National Cinemas," Lutz Koepnick, Washington Univ. in St. Louis

Respondent: Jaimey Fisher

For abstracts, write to jrfisher@ucdavis.edu.

262. Orienting Students for Crossing Cultural Barriers: Case Studies in Chinese and Japanese

12:00 noon–1:15 p.m., 308, Hynes

A special session. *Presiding:* Mari Noda, Ohio State Univ., Columbus

1. "Going beyond 'Fluent Fool': Maximizing Cultural Gain during Study Abroad for Japanese Advanced Learners," Hiroaki Kawamura, Univ. of Findlay
2. "Building the Chinese Curriculum around High-Quality In-Country Learning Experiences," Eric Shepherd, Univ. of South Florida, Tampa
3. "Preparing Learners to Work as Contributing Professionals in Chinese Organizations," Xiaobin Jian, Ohio State Univ., Columbus

For abstracts, write to noda.1@osu.edu.

263. Remystifying Robert Frost

12:00 noon–1:15 p.m., Beacon F, Sheraton

Program arranged by the Robert Frost Society. *Presiding:* Grzegorz Kosc, Univ. of Lodz

1. "'The Artist in Me Cries Out for Design': The Christianity of Frost's Masques," Jonathan Fedors, Univ. of Pennsylvania
2. "'The Pasture' as Robert Frost's Great Misgiving," Timothy O'Brien, United States Naval Acad.
3. "Robert Frost's 'Dark Materials': Material Ideology in the New Deal Era," Robert Volpicelli, Penn State Univ., University Park

Respondent: Siobhan Phillips, Dickinson Coll.

264. Aristotle Is Not Our Father: Conversations in Cultural Rhetorics

12:00 noon–1:15 p.m., Liberty A, Sheraton

Program arranged by the Conference on College Composition and Communication. *Presiding:* Malea D. Powell, Michigan State Univ.

Speakers: Marilee Brooks-Gillies, Michigan State Univ.; Casie Cobos, Texas A&M Univ., College Station; Qwo-Li Driskill, Oregon State Univ.; Kendall Leon, Purdue Univ., West Lafayette; Staci Perryman-Clark, Western Michigan Univ.; Andrea Riley Mukavetz, Bowling Green State Univ.

Respondent: Gwendolyn Pough, Syracuse Univ.

Roundtable participants will offer brief provocations, pointing to core aspects of individual research projects in relation to one another. The accumulation of these provocations will show how cultural rhetorics frameworks form a web of scholarly relations in which work that challenges the hegemony of the Western code in traditional rhetoric studies can flourish.

For abstracts, visit www.ncte.org/library/NCTEFiles/Groups/CCCC/2013CCCCMLASession.pdf.

265. Material Medicine: Health, Power, and the Value of Pain in Nineteenth-Century American Literature

12:00 noon–1:15 p.m., Independence East, Sheraton

A special session. *Presiding:* Heather Chacon, Univ. of Kentucky

1. "'Government in Every Thing': Economizing Sleep on the Slave Plantation," Benjamin Reiss, Emory Univ.
2. "'Redhibition' and the Capital of Slave Health in George Washington Cable's *The Grandissimes*," Heather Chacon
3. "Jewett's Professionalism," Brian Sweeney, Coll. of Saint Rose

For abstracts, visit cyclonejack42.wix.com/mla_2013_material.

266. Shame

12:00 noon–1:15 p.m., The Fens, Sheraton

Program arranged by the Division on Psychological Approaches to Literature. *Presiding:* Homay

King, Bryn Mawr Coll.; Steven L. Miller, Univ. at Buffalo, State Univ. of New York

1. "*Shame* and the Ideology of Sex Addiction," Ellis Hanson, Cornell Univ.
2. "Shame in Sequence," Eugenie Alexandra Brinkema, Massachusetts Inst. of Tech.
3. "From Shame to Disgust," Tim Dean, Univ. at Buffalo, State Univ. of New York

267. Translation in Sri Lankan Conflict Literature: Challenges, Opportunities, and Implications

12:00 noon–1:15 p.m., 202, Hynes

Program arranged by the South Asian Literary Association. *Presiding:* Maryse Jayasuriya, Univ. of Texas, El Paso

1. "Ethnicity, Literature, and Translation in Sri Lanka," Chelva Kanaganayakam, Univ. of Toronto
2. "From Kaduwa to Kadulla: Leaping the English Hurdle," Aparna Halpe, Centennial Coll., Toronto
3. "Witnessing, Human Rights, and Performance in Postconflict Sri Lanka," Nimanthi Rajasingham, Rutgers Univ., New Brunswick

For abstracts, visit www.southasianliteraryassociation.org/.

268. Disability Discourses: Bodily Selves and the Embodiment of Deviance

12:00 noon–1:15 p.m., Hampton, Sheraton

A special session. *Presiding:* Brandy Schillace, Winona State Univ.

1. "Curing 'Moral Disability': Brain Trauma and Self-Control in Victorian Fiction," Brandy Schillace
2. "Disability and Deviance: Dario Argento's *Phenomena* and the Maintenance of Abledness as a Critical Framework in Film Studies," Jamie McDaniel, Pittsburg State Univ.
3. "Drawing Disability in Japanese Manga: Visual Politics, Cultural Attitudes, and Wheelchair Basketball in Inoue Takahiko's *Real*," Andrea Wood, Winona State Univ.

For abstracts, visit course1.winona.edu/bschillace/Conferences.html.

269. Global Africa

12:00 noon–1:15 p.m., 201, Hynes

A special session. *Presiding:* Phyllis Suzanne Taoua, Univ. of Arizona

1. "The Billionaires' Club: Global Capital and the Moral Economy of Nollywood," Matthew H. Brown, Univ. of Wisconsin, Madison
2. "Is Globalization a Humanism? African Corruption, the World Economy, and the Global Palimpsest according to Gaston-Paul Effa," Justin Izzo, Brown Univ.
3. "The Humanitarian Misunderstanding and the African Imagination," Cilas Kemedjio, Univ. of Rochester
4. "Rerouting the Postcolonial: On Whose Terms?" Alex Wanjala, Univ. of Nairobi

For abstracts, write to taoua@email.arizona.edu after 10 Dec.

270. How Did I Get Here? Our "Altac" Jobs

12:00 noon–1:15 p.m., Back Bay B, Sheraton

A special session. *Presiding:* Brenda Bethman, Univ. of Missouri, Kansas City

Speakers: Donna M. Bickford, Univ. of North Carolina, Chapel Hill; Brian Croxall, Emory Univ.; Kathryn Linder, Suffolk Univ.; Liana Silva, Univ. of Kansas; Sarah Werner, Folger Shakespeare Library

Respondent: C. Shaun Longstreet, Marquette Univ.

This roundtable features "alternative academics" who will discuss the paths to their "altac" job, including opportunities and challenges that come with altac positions, strategies universities might employ to maximize and leverage PhD-prepared administrators, preparing graduate students for altac jobs, the role of mentoring, and differences between altac, adjunct, and tenure-track jobs.

271. Political Play: Memory and Violence in Latin American Theater

12:00 noon–1:15 p.m., 205, Hynes

A special session. *Presiding:* Priscilla Meléndez, Trinity Coll., CT

1. "Signal Distortions: Exile, Memory, and Incomprehension in Multilingual Plays," Amalia Gladhart, Univ. of Oregon
2. "Trotsky's Assassination: The Theatrical Representation of Death in Sabina Berman's *Rompecabezas*," Priscilla Meléndez
3. "Back to the Future in Cuba: The Violence of Memory in *Santa Cecilia* and *Icaros*," Vicky Unruh, Univ. of Kansas

Respondent: Sandra Messinger Cypess, Univ. of Maryland, College Park

272. The Object(s) of Early American Literary Studies: New and Improved?

12:00 noon–1:15 p.m., Public Garden, Sheraton

Program arranged by the Division on American Literature to 1800. *Presiding:* Sean X. Goudie, Penn State Univ., University Park

Speakers: Lisa Brooks, Amherst Coll.; Edward C. Cahill, Fordham Univ., Bronx; Paul Erickson, American Antiquarian Soc.; Marion Leeson Rust, Univ. of Kentucky; Lisa Voigt, Ohio State Univ., Columbus

This roundtable will focus on the object(s) of early American studies today. Scholars will offer opening statements focusing on some text, material artifact, Web site, journal, or other item that, to the panelist, constitutes a worthy object of study—something that broadens (or narrows), unsettles (or reaffirms) our sense of what our field means, has meant, or might mean.

273. The Past, Present, and Future of Cognitive Literary Studies

12:00 noon–1:15 p.m., Liberty C, Sheraton

Program arranged by the Division on Cognitive Approaches to Literature. *Presiding:* Julien Jacques Simon, Indiana Univ. East

Speakers: Marco Caracciolo, Univ. of Groningen; Mary Thomas Crane, Boston Coll.; Nancy Lincoln Easterlin, Univ. of New Orleans; Jennifer Riddle Harding, Washington and Jefferson Coll.; Elizabeth Hart, Univ. of Connecticut, Storrs; Karin Kukkonen, Univ. of Oxford, Saint John's Coll.; Alan Richardson, Boston Coll.; Ellen Spolsky, Bar-Ilan Univ.

This session brings together scholars working on cognitive approaches to literature from a variety of angles and seeks to establish a dialogue on where cognitive approaches to literature began, what they are accomplishing now, and fruitful new directions.

For abstracts, write to jjsimon@iue.edu by 1 Dec.

274. Change, Transition, and Transformation in Medieval and Early Modern German Literature

12:00 noon–1:15 p.m., 206, Hynes

Program arranged by the Division on German Literature to 1700. *Presiding:* Bethany Wiggin, Univ. of Pennsylvania

1. "Westphalian Benjamin: The Ursprung of Baroque Language Theory," Jane Ogden Newman, Univ. of California, Irvine
2. "Translated Betrayals: Fritz Lang's *Nibelungen*," Betiel Wasihun, Univ. of Oxford, Lincoln Coll.
3. "Mysterious Lyric? Mechthild von Magdeburg and the Traditions of Song," Almut Suerbaum, Univ. of Oxford, Somerville Coll.

275. At What Cost Change? Language Preservation, Identity, and Public Policy

12:00 noon–1:15 p.m., 303, Hynes

Program arranged by the Division on Language Change. *Presiding:* Chris P. Pearce, Framingham, MA

1. "Wenesh Ezhiwebag pii bikaansemigag Anishinaabemowin: What Happens When the Language Changes?" Margaret A. Noori, Univ. of Michigan, Ann Arbor
2. "La découverte ou l'ignorance: Breton Language Schools and a New Celtic Identity," Sébastien Dubreil, Univ. of Tennessee, Knoxville
3. "Urban Policy and the Fate of the Poetic Lexicon," Richard Cole, Univ. of Alberta

276. History, Fiction, and Australia

12:00 noon–1:15 p.m., Beacon E, Sheraton

Program arranged by the American Association of Australian Literary Studies. *Presiding:* Robert J. Zeller, Southeast Missouri State Univ.

1. "Richard Flanagan's Tasmanian History," Robert J. Zeller
2. "Rosa Praed and the Theosophical Novel," Andrew Lachlan McCann, Dartmouth Coll.
3. "Fictionalizing the Recent Past: Christina Stead's Depiction of Earl Browder's America in *Letty Fox, Her Luck*," Michael Ackland, James Cook Univ.
4. "Kate Greenville's *Joan Makes History* (1988) as Carnivalesque," Theodore F. Sheckels, Randolph-Macon Coll.

277. Boccaccio the Humanist

12:00 noon–1:15 p.m., 305, Hynes

Program arranged by the American Boccaccio Association. *Presiding:* Michael Papio, Univ. of Massachusetts, Amherst

1. "Cartographic Boccaccio," Theodore Joseph Cachey, Univ. of Notre Dame
2. "Deified Men and Humanized Gods: Boccaccio's Genealogies and the Hermetic Veil of the Fabula," Filippo Andrei, Univ. of California, Berkeley
3. "Giovanni Boccaccio e il volgarizzamento di Livio," Lorenzo Dell'Oso, Università di Pavia

For copies of papers, write to papio@hfa.umass.edu after 1 Nov.

278. "Facts I Wish I Did Not Know": Debating Legibility in Anne Enright's *The Gathering*

12:00 noon–1:15 p.m., Back Bay A, Sheraton

Program arranged by the American Conference for Irish Studies. *Presiding:* Richard Russell, Baylor Univ.

1. "'Very Secret and Very Dirty': Sex, Mortgages, and Secrets in Enright's *The Gathering*," Margot Backus, Univ. of Houston; Joseph P. Valente, Univ. at Buffalo, State Univ. of New York
2. "Everyday Objects and the Limits of Reverie in Enright's *The Gathering*," Paige Reynolds, Coll. of the Holy Cross
3. "'What Is Written for the Future Is Written in the Body': Gender and Time in Enright's *The Gathering*," Claire Bracken, Union Coll., NY

279. From Imagism to "Amygism" to Vorticism

12:00 noon–1:15 p.m., Gardner, Sheraton

Program arranged by the Ezra Pound Society. *Presiding:* Alec Marsh, Muhlenberg Coll.

1. "War All the Time: Periodicals as Battleground," Abel Debritto, Brown Univ.
2. "Pound's Imagism/Vorticism and the European Avant-Garde," Sze Wah Sarah Lee, Univ. of London, Goldsmiths Coll.
3. "The Fall of the House of Ezra: How Amy Lowell Used Edgar Allan Poe to Americanize Imagism," Melissa Bradshaw, Loyola Univ., Chicago
4. "Another Term: Richard Aldington and Imagism(e)," Tyler Babbie, Univ. of Washington, Seattle

For abstracts, write to demetres@unb.ca.

280. Open Hearing on Resolutions

12:00 noon–1:15 p.m., Fairfax B, Sheraton

Presiding: Members of the Delegate Assembly Organizing Committee

281. In the Spirit of Sankofa: Moving Forward, Looking Back in Languages and Literature

12:00 noon–1:15 p.m., Liberty B, Sheraton

Program arranged by the College Language Association. *Presiding:* Warren Carson, Univ. of South Carolina, Spartanburg

1. "Writing the Past, Retrieving the Present," Derayeh Derakhshesh, Howard Univ.
2. "Disinterring the Subject: Defunct Bodies and Tears in *The Cemetery on the Sugar Plantation*, by José del Carmen Díaz," Matthew Joseph Pettway, Bates Coll.
3. "Bridging Cultures and Crossing Divides: Cross-Listing Courses," David Akbar Gilliam, DePaul Univ.

282. English and the Humanities in an Age of Accountability: Notes from the Small College Department

12:00 noon–1:15 p.m., Commonwealth, Sheraton

Program arranged by the MLA Office of Research. *Presiding:* Mark C. Long, Keene State Coll.

1. "*Þæs ofereode, þisses swa mæ*: The Current 'Crisis' in the Humanities," Claire Gleitman, Ithaca Coll.
2. "Pragmatic, Not Practical: Thinking through the Liberal Arts with William James," Sean Meehan, Washington Coll.
3. "Finding a Place for the Humanities in an Environmental Sciences Program," Daniel Payne, State Univ. of New York, Coll. at Oneonta

283. Duality of Assessment: Tool of Instruction, Weapon of Destruction

12:00 noon–1:15 p.m., Independence West, Sheraton

Program arranged by the MLA Committee on Community Colleges. *Presiding:* Falk Cammin, Foothill Coll., CA

1. "College Literacy Assessment: Innovative Approaches," Steven Funk, American Jewish Univ.
2. "Redefining the Boundaries of Assessment in the Twenty-First Century," Nicole Beveridge, Kingsborough Community Coll., City Univ. of New York
3. "The Rhetoric of Assessment: Politics and Pedagogy," Eric William Devlin, Tarrant County Coll., Northeast Campus, TX
4. "Assessing the Conversation Student," Bette G. Hirsch, Cabrillo Coll., CA

284. Current Research in Sixteenth-Century French Literature

12:00 noon–1:15 p.m., 307, Hynes

Program arranged by the Division on Sixteenth-Century French Literature. *Presiding:* Virginia Krause, Brown Univ.

1. "Pedagogy of the Undressed: Learning through the Body in the *Blasons anatomiques du corps feminin*," Cathy Yandell, Carleton Coll.

2. "Marguerite de Navarre: Le paradoxe de l'obscène," Alexander Roose, Univ. of Cambridge
3. "Ronsard's Male Lover: Testing the Limits of Melancholy," Deborah Lesko Baker, Georgetown Univ.
4. "Du Bellay's Catherine de Médicis," Leah L. Chang, George Washington Univ.

For abstracts, write to laguardia@dartmouth.edu.

285. How Many Copies Is Enough? Too Many? Libraries and Shared Monograph Archives

12:00 noon–1:15 p.m., Riverway, Sheraton

Program arranged by the Discussion Group on Libraries and Research in Languages and Literatures. *Presiding:* David Oberhelman, Oklahoma State Univ. Library

Speakers: Deanna Marcum, Ithaka S+R; Jay Schafer, Univ. of Massachusetts, Amherst, Libraries; Andrew M. Stauffer, Univ. of Virginia

As libraries rely increasingly on digitized texts and on partnerships for archiving print volumes, how do libraries and scholars cooperate to ensure preservation of copies with artifactual value for scholarly purposes?

For session description and bibliography, visit mlalibraries.wordpress.com/mla-2013/.

286. Jewish American Literature Goes Global

12:00 noon–1:15 p.m., Beacon D, Sheraton

Program arranged by the Discussion Group on Jewish American Literature. *Presiding:* Miriam Jaffe-Foger, Rutgers Univ., New Brunswick

1. "'To the World and Back': Saul Bellow's Fiction in the Light of James Atlas's *A Biography* and Benjamin Taylor's Letters," Gustavo Sánchez Canales, Univ. of Madrid
2. "Kashua's Complaint: Arab Minority Writing in Israel," David Hadar, Hebrew Univ. of Jerusalem
3. "Sanitizing Philip Roth for the French Audience," Velichka Ivanova, Université Paris 3, Sorbonne Nouvelle

Respondent: Laurence D. Roth, Susquehanna Univ.

287. The South and Sexuality

12:00 noon–1:15 p.m., Back Bay D, Sheraton

Program arranged by the Discussion Group on Southern Literature. *Presiding:* Lisa A. Hinrichsen, Univ. of Arkansas, Fayetteville

1. "The Tourist and the Quadroon: Afterimages of Sexual Slavery in the New Orleans Travel Narrative," Jennie Lightweis-Goff, Tulane Univ.
2. "Queering Reproduction: Faulkner's *Sanctuary* and the American Eugenic Imagination," Cynthia Barounis, Washington Univ. in St. Louis
3. "Tennessee Williams and the Burden of Southern Sexuality Studies," Gary Neal Richards, Univ. of Mary Washington
4. "Reading from the Temporal Margins: Contemporary Queer Southern Literature," Jaime Cantrell, Louisiana State Univ., Baton Rouge

288. Translingual Approaches to Writing in Research and Teaching

12:00 noon–1:15 p.m., Beacon A, Sheraton

Program arranged by the National Council of Teachers of English. *Presiding:* Bruce Horner, Univ. of Louisville

1. "Redefining Form in Translingual Writing," A. Suresh Canagarajah, Penn State Univ., University Park
2. "'Global Citizens' and First-Year College Writing: Moving beyond English," Christiane Donahue, Dartmouth Coll.
3. "Voices from the Front Lines: Student Reflections on Language, Culture, and Identity," Juan Guerra, Univ. of Washington, Seattle

For abstracts and session description, visit www.translingualwriting.com/.

289. Public Poetry in Britain

12:00 noon–1:15 p.m., Fairfax A, Sheraton

Program arranged by the Division on Twentieth-Century English Literature. *Presiding:* Paul K. Saint-Amour, Univ. of Pennsylvania

1. "The Perils of Public Poetry: Louis MacNeice's *Autumn Sequel*," Emily Bloom, Georgia State Univ.
2. "Tony Harrison, Linton Kwesi Johnson, and the Poetics of Industrial Decline," David R. Sherman, Brandeis Univ.
3. "'That Scant-Acre Kingdom': Edwin Muir's International Turn in the Lallans Controversy," Kelly C. MacPhail, McGill Univ.

290. Périodes charnières dans les vies de femmes

12:00 noon–1:15 p.m., 313, Hynes

Program arranged by Women in French. *Presiding:* Florence Ramond Jurney, Gettysburg Coll.

1. "Ne pas être mère: Le choix bien réfléchi de Linda Lê," Valérie Dusaillant-Fernandes, Univ. of Waterloo
2. "Reluctant Benefactor: The Betrayal of Heritage in Catherine Mavrikakis's *Ça va aller*," Robert Sapp, Univ. of North Carolina, Chapel Hill
3. "Growing Old and Realizing Life in Marie-Claire Blais's *Soifs* Cycle," Karen McPherson, Univ. of Oregon

For abstracts, visit www.womeninfrench.org.

291. Alternative Feminist Voices: Transatlantic Visions

12:00 noon–1:15 p.m., 209, Hynes

Program arranged by Feministas Unidas. *Presiding:* Sharon Keefe Ugalde, Texas State Univ.

1. "Multiple Marginalities and Moroccan Migrations: Najat El Hachmi," Kathleen McNerney, West Virginia Univ., Morgantown
2. "Po/ética de alternancias: Autoras miskitas y en euskera," Tina Escaja, Univ. of Vermont
3. "From Galicia to Portobello Road: Remembering the Female Emigrant's Experience in *A veiga é un tempo distinto*, by Eva Moreda," Danny Barreto, Vassar Coll.
4. "Catalan Authors Taking On Hot Issues in Fiction and Social Media," Melissa Anne Stewart, Western Kentucky Univ.

292. Queer Theory in a Postcolonial World

12:00 noon–1:15 p.m., 306, Hynes

Program arranged by the Division on Postcolonial Studies in Literature and Culture. *Presiding:* John Charles Hawley, Santa Clara Univ.

Speakers: Anjali Ramakant Arondekar, Univ. of California, Santa Cruz; Judith Halberstam, Univ. of Southern California; José Muñoz, New York Univ.; Taiwo Adetunji Osinubi, Western Univ.; Chantal Zabus, Université Paris 13

First, postcolonial queer social formations, legal struggles, and cultural histories are often relegated to the purview of area studies. What recent research trends complicate these parameters? Second, ideas of futurity from the postcolonies that focus on rights, identities, and so on in queer studies become more exemplars of progress than avatars of multiple temporalities. Can this change?

293. The Study of World Literature in Anthropological Perspective

12:00 noon–1:15 p.m., 204, Hynes

Program arranged by the Division on Anthropological Approaches to Literature. *Presiding:* Regenia Gagnier, Univ. of Exeter

Speakers: Elleke Boehmer, Univ. of Oxford; Lu Jiande, Chinese Acad. of Social Sciences, Beijing; Mark A. Wollaeger, Vanderbilt Univ.

Respondent: Steven Caton, Harvard Univ.

The study of world literature is growing rapidly in contested terrains: world literature as the best; as circulating in translation or mediation; in relation to power and domination (e.g., in relation to postcolonial studies); in relation to globalization; in relation to commodification. The panelists will describe their particular positions on the field, and an anthropologist will respond.

294. The Work of Editing: A Workshop for New and Old Scholarly Editors

12:00 noon–1:15 p.m., Jefferson, Sheraton

A special session. *Presiding:* Alan Rauch, Univ. of North Carolina, Charlotte; Masoud Yazdani, Intellect, Ltd.

Editors of scholarly journals face new challenges. These include new technologies of access and distribution and fiscal management. We will explore general issues facing journals and consider the demands of workload and support in home institutions. This is a rare opportunity for editors to collaborate in the improvement of journals and the precarious state of scholarly publishing.

Friday, 4 January 1:30 p.m.

295. Getting Funded in the Humanities: An NEH Workshop

1:30–3:30 p.m., 210, Hynes

Program arranged by the Office of the Executive Director. *Presiding:* Jason C. Rhody, National Endowment for the Humanities

This workshop will highlight recent awards and outline current funding opportunities. In addition to emphasizing grant programs that support individual and collaborative research and education, the workshop will include information on the NEH's Office of Digital Humanities. A question-and-answer period will follow.

Friday, 4 January 1:45 p.m.

296. Tuning In to the Phoneme: Phonetic and Phonological Nuances in Second Language Acquisition

1:45–3:30 p.m., 306, Hynes

A forum arranged by the Linguistic Society of America and the MLA. *Presiding:* Bryan Kirschen, Univ. of California, Los Angeles

1. "Orthography Modulates Phonological Activation in a Second Language," Christine Shea, Univ. of Iowa
2. "Orthographic and Auditory Contributions to Second-Language Word Learning: Native English Speakers Learning Russian Lexical Stress," Jane Hacking, Univ. of Utah; Rachel Hayes-Harb, Univ. of Utah
3. "Native English Speakers' Perception of Spanish and Portuguese Vowels: The Initial State of L2 Acquisition," Polina Vasiliev, Univ. of California, Los Angeles
4. "Pronunciation of Basque as L2 by American English Native Speakers: Problems and L1 Interference," Viola Miglio, Univ. of California, Santa Barbara; Eva Wheeler, Univ. of California, Santa Barbara

The difficulties L2 learners have in perceiving and producing target-language sounds accurately manifest themselves in the perception and production of vowels, consonants, and suprasegmental features like intonation and stress, as well as in word recognition. Each presentation brings a different perspective on these issues, demonstrating a variety of means and methodologies available in exploring such themes.

Linked sessions will be held at the Marriott Copley Hotel on Saturday, 5 January. For further details, visit www.linguisticsociety.org/meetings-institutes/annual-meetings/2013.

297. Enigma and Epiphany in the Narratives of Soledad Puértolas

1:45–3:00 p.m., 309, Hynes

A special session

1. "The Nature of Enigma and the Role of Epiphany in the Narratives of Soledad Puértolas: 'Camino de Houmt Souk,'" Francisca González-Arias, Univ. of Massachusetts, Lowell
2. "From Enigma to Epiphany: Symbolic Convergence Theory in 'A la hora en que cierran los bares,' by Soledad Puértolas," Lisa Nalbone, Univ. of Central Florida
3. "Unearthing the Enigmas in Soledad Puértolas's *El recorrido de los animales*: An Ecocritical Reading," Mary-Anne Lee Vetterling, Regis Coll., MA

Respondent: Soledad Puértolas, Real Academia de la Lengua

298. Scientific Findings on the Benefits of Literary Study and Performance: Establishing the Foundations

1:45–3:00 p.m., Republic Ballroom, Sheraton

Program arranged by the Division on Literature and Science. *Presiding:* Patrick Colm Hogan, Univ. of Connecticut, Storrs

1. "Understanding Acting as a New Lens on Social Cognitive Development," Thalia Goldstein, Yale Univ.
2. "Understanding Others and Changing Oneself: Independent Effects of Literary Reading," Keith Oatley, Univ. of Toronto

Respondent: Marco Caracciolo, Univ. of Groningen

299. Women Poets of the Beat Movement: Diane di Prima, Sandra Hochman, and ruth weiss

1:45–3:00 p.m., Independence East, Sheraton

A special session. *Presiding:* Tatum L. Petrich, Montclair State Univ.

1. "'Birth of the Cool': Diane di Prima's Affective Bearing in *The Floating Bear: A Newsletter*," Lisa Chinn, Emory Univ.
2. "The Urban Eclogue as Social and Gender Commentary in Sandra Hochman's *Manhattan Pastures*," Jill E. Anderson, Middle Tennessee State Univ.
3. "'Women Whose Words Beat Sparks upon the Anvil': Gender, Creativity, and Intertextuality in the Beat Poetry of ruth weiss," Mary Paniccia Carden, Edinboro Univ. of Pennsylvania

300. The Liberal Arts in American Life: A Panel of the American Academy Commission on the Humanities and Social Sciences

1:45–3:00 p.m., Independence West, Sheraton

Program arranged by the MLA Office of Research. *Presiding:* Leslie Berlowitz, American Acad. of Arts and Sciences

Speakers: Norman Bradburn, National Opinion Research Center; Gerald Early, Washington Univ. in St. Louis; Biddy Martin, Amherst Coll.

Answering a bipartisan call from four members of Congress, the American Academy of Arts and Sci-

ences has created the Commission on the Humanities and Social Sciences to recommend specific steps that government, schools and universities, cultural institutions, businesses, and philanthropies can take to support the liberal arts. This panel will examine the critical role that humanities scholars play in public life.

301. Intermediality in Modern and Contemporary Italy: Photography and Print Culture in Post–World War II Cinema

1:45–3:00 p.m., 209, Hynes

Program arranged by the Division on Twentieth-Century Italian Literature. *Presiding:* John P. Welle, Univ. of Notre Dame

1. "Unpredictable Glances: Rosi Portrays a History of Our Time," Gaetana Marrone-Puglia, Princeton Univ.
2. "The Lady Vanishes: Antonioni's *L'eclisse* and Photography," Donata Panizza, Rutgers Univ., New Brunswick
3. "'La vera vita è quella del sogno': Fellini and the Aesthetic of the *Fotoromanzo*," Elizabeth Alsop, Graduate Center, City Univ. of New York
4. "Italian Cinema and Its Tribute to Colonial Black Beauties," Rosetta Giuliani-Caponetto, Auburn Univ., Auburn

302. Animated Film in Eastern Europe and the Former Soviet Union

1:45–3:00 p.m., 206, Hynes

Program arranged by the Division on Slavic and East European Literatures and the Division on Film. *Presiding:* Emily D. Johnson, Univ. of Oklahoma

1. "Between the Phenomenological and the Absurd: The Surreal Realism of Objects in the Films of Jan Svankmajer," William E. B. Verrone, Univ. of North Alabama
2. "*Technotise*: Serbian Anime, Transgressed Boundaries, and the Posthuman," William B. Covey, Slippery Rock Univ.
3. "(Re)Visionary Reflections: Khrzhanovsky's *A Room and a Half* and Nelk's *Lotman's World*," Sharon Lubkemann Allen, State Univ. of New York, Brockport

For abstracts, visit mlaslavic2013.blogspot.com/.

303. Graphic Lives in Wartime

1:45–3:00 p.m., The Fens, Sheraton

Program arranged by the Division on Autobiography, Biography, and Life Writing and the Discussion Group on Comics and Graphic Narratives. *Presiding:* Linda Haverty Rugg, Univ. of California, Berkeley; Joseph Witek, Stetson Univ.

1. "Joe Sacco on Joe Sacco," Julia Watson, Ohio State Univ., Columbus
2. "Ethical Obligation in the Wartime Graphic Memoir: Theorizing the Face in Marjane Satrapi's *Persepolis*," Joseph Darda, Univ. of Connecticut, Storrs
3. "Atomic Bomb Manga," Hillary L. Chute, Univ. of Chicago
4. "Views from Nowhere: Journalistic Detachment in Joe Sacco's *Palestine*," Marc Singer, Howard Univ.

For abstracts, write to rugg@berkeley.edu.

304. Dickinson, Frost, and Regionalism

1:45–3:00 p.m., Beacon A, Sheraton

Program arranged by the Emily Dickinson International Society and the Robert Frost Society. *Presiding:* Tyler Brent Hoffman, Rutgers Univ., Camden; Elizabeth Petrino, Fairfield Univ.

1. "Discerning Dickinson in the Twilight Era," Karen Kilcup, Univ. of North Carolina, Greensboro
2. "Tracings in Dickinson and Frost; or, On Regionalist Litotes," Juliana Chow, Univ. of California, Berkeley
3. "Momentary Stays, Exploding Forces: The Poetics of Emily Dickinson and Robert Frost," Margaret H. Freeman, Myrifield Inst. for Cognition and the Arts

For abstracts, write to epetrino@fairfield.edu after 1 Dec.

305. Hapsburg Nostalgia: The Use and Abuse of Historical Legacy

1:45–3:00 p.m., 204, Hynes

Program arranged by the Modern Austrian Literature and Culture Association. *Presiding:* Imke Meyer, Bryn Mawr Coll.

1. "Dieses Land, das keines ist: Hapsburg Nostalgia and the 'Haus Österreich' in the Works of Ingeborg Bachmann and Thomas Bernhard," Katya Krylova, Univ. of Nottingham
2. "Nostalgia of the Future: Robert Musil and *Landespatriotismus* in *The Man without Qualities*," Salvatore Pappalardo, Villanova Univ.
3. "Hapsburg Austria as the Occidental Other: Stefan Zweig's Novellas in Communist China," Arnhilt Hoefle, Univ. of London

For abstracts, write to hschreck@uvm.edu.

306. Disability Studies, the MLA, and the AAUP Report "Accommodating Faculty Members Who Have Disabilities"

1:45–3:00 p.m., Hampton, Sheraton

A special session

1. "Crip Time and Procedures for Accommodation," Margaret Price, Spelman Coll.
2. "Disabled Faculty Members and Linguistic Agency," Stephanie Lynn Kerschbaum, Univ. of Delaware, Newark
3. "Fast Roll Forward: Forecasting the Future of the AAUP Policy," Brenda Jo Brueggemann, Ohio State Univ., Columbus

Respondent: Rosemarie Garland-Thomson, Emory Univ.

307. The Dark Side of Digital Humanities

1:45–3:00 p.m., Back Bay D, Sheraton

A special session. *Presiding:* Richard A. Grusin, Univ. of Wisconsin, Milwaukee

Speakers: Wendy H. Chun, Brown Univ.; Richard A. Grusin; Patrick Jagoda, Univ. of Chicago; Tara McPherson, Univ. of Southern California; Rita Raley, Univ. of California, Santa Barbara

This roundtable explores the impact of digital humanities on research and teaching in higher education and the question of how digital humanities will affect the future of the humanities in general. Speakers will offer models of digital humanities that are not rooted in technocratic rationality or neoliberal economic calculus but that emerge from and inform traditional practices of humanist inquiry.

308. Modernism and Its New Engagements with the "Real" in Contemporary Time

1:45–3:00 p.m., 308, Hynes

A special session. *Presiding:* Yubraj Aryal, Purdue Univ., West Lafayette

1. "The Reality of 'Real Time' in Christian Marclay's Conceptualist Art Piece *The Clock*," Marjorie Gabrielle Perloff, Stanford Univ.
2. "The Work of Art as Reality Principle," Herman Rapaport, Wake Forest Univ.
3. "Condition for the Creation of the New: 'Real' in a New Key," Yubraj Aryal

309. The Poetics and Politics of Modern Utopianisms: Literature, Solidarity, and Human Rights

1:45–3:00 p.m., Liberty B, Sheraton

A special session. *Presiding:* Paul Michael Lützeler, Washington Univ. in St. Louis

1. "Readings of Solidarity in the Age of Globalization," David Dawid Kim, Michigan State Univ.
2. "Shadows of the Enlightenment: Literature, Solidarity, and the Paradoxes of Human Rights Claims," Sebastian Wogenstein, Univ. of Connecticut, Storrs
3. "A Praxis for Cosmopolitan Solidarity?" Domna C. Stanton, Graduate Center, City Univ. of New York

Respondent: Samuel Moyn, Columbia Univ.

310. Queerness as Form

1:45–3:00 p.m., Public Garden, Sheraton

A special session. *Presiding:* David Gerstner, Coll. of Staten Island, City Univ. of New York

1. "A Lost Cause: Queer Narrative in *The Picture of Dorian Gray*," Valerie Rohy, Univ. of Vermont
2. "Unhappy Birthday: Queer Historiography in *The Boys in the Band*," Matt Bell, Bridgewater State Univ.
3. "Choreographing Homosexual Desire: Queer Cinematics in *Johan* and *Homme au bain*," David Gerstner

311. W. E. B. DuBois and the Twenty-First-Century Color Line

1:45–3:00 p.m., Beacon E, Sheraton

Program arranged by the Division on Ethnic Studies in Language and Literature. *Presiding:* Cheryl A. Higashida, Univ. of Colorado, Boulder

1. "The Double of Double Consciousness: Charles Johnson, Transcendentalism, and the 'Transcendence' of Race," Richard Hardack, Berkeley, CA
2. "Proliferating Princesses: The Politics of Fantasy in the Literature of DuBois," Erika Renée Williams, Emerson Coll.
3. "Postcolonial DuBois and the Worlds of Color," Roopika Risam, Emory Univ.

Respondent: James Edward Smethurst, Univ. of Massachusetts, Amherst

312. Life Writing and Invention in Latina Memoir and Fiction

1:45–3:00 p.m., Liberty C, Sheraton

Program arranged by the Division on Women's Studies in Language and Literature

Speakers: Norma Elia Cantú, Univ. of Texas, San Antonio; Joy Elizabeth Castro, Univ. of Nebraska, Lincoln; Lorraine Lopez, Vanderbilt Univ.; Ame-

lia María de la Luz Montes, Univ. of Nebraska, Lincoln

How do Chicana and Latina authors know when to stake a claim with their memoirs and when to fictionalize? Four prize-winning Latina authors discuss, with examples of their work, how they shape their narratives.

313. What Is (a) Jewish Language?

1:45–3:00 p.m., Fairfax B, Sheraton

Program arranged by the Discussion Group on Jewish Cultural Studies. *Presiding:* Elizabeth Loentz, Univ. of Illinois, Chicago

1. "Benjamin Fondane: The 1940 Exodus and Linguistic Exile in France," Julia Elsky, Yale Univ.
2. "The Language of Prayer: Abraham Geiger and the Prayer Book Reform in Germany," Yaniv Feller, Univ. of Toronto
3. "Did Hebrew Writers in Russia Write in Hebrew?" Andrey Bredstein, Univ. of Texas, Austin

Respondent: Susannah Heschel, Dartmouth Coll.

314. Framework for Success in Postsecondary Writing

1:45–3:00 p.m., Gardner, Sheraton

Program arranged by the Council of Writing Program Administrators. *Presiding:* Mark McBeth, John Jay Coll. of Criminal Justice, City Univ. of New York

1. "The Framework for Success in Postsecondary Writing: Going Viral," Mark McBeth
2. "The 'Habits of Mind' (and More) as Graduate Seminar Teaching Tools," Peter Khost, Stony Brook Univ., State Univ. of New York
3. "Translingualism and Transculturalism in Postsecondary Writing," Nancy Bou Ayash, Univ. of Louisville

315. Past and Future in North Korean Literature and Culture

1:45–3:00 p.m., 301, Hynes

Program arranged by the Division on East Asian Languages and Literatures to 1900. *Presiding:* David McCann, Harvard Univ.; Jiwon Shin, Univ. of California, Berkeley

1. "The Poetics of Defection in the Artwork of Song Byeok and Sun Mu," Seo-Young Chu, Queens Coll., City Univ. of New York
2. "A Failed Jurist-Priest: Kim Jong-il and Juche Literature," Sunghee Kim, Harvard Univ.
3. "Managing the Past in Juche Literature," Jiwon Shin

Respondent: David McCann

For abstracts, write to shinj@berkeley.edu after 1 Dec.

316. Risk

1:45–3:00 p.m., 208, Hynes

Program arranged by the Division on Comparative Studies in Romanticism and the Nineteenth Century. *Presiding:* Anne-Lise François, Univ. of California, Berkeley

1. "Risking the Common, Risking Relation: From Emerson to Spahr," Lauren Berlant, Univ. of Chicago
2. "'So Wandle nur Wehrlos' (Hölderlin, Foucault)," Brian McGrath, Clemson Univ.
3. "Have We Left Heaven to Angels and Sparrows?" Frédéric Neyrat, Univ of Wisconsin, Madison

317. Celebrity, Fame, Notoriety

1:45–3:00 p.m., Beacon H, Sheraton

Program arranged by the Division on Restoration and Early-Eighteenth-Century English Literature. *Presiding:* Catherine Elizabeth Ingrassia, Virginia Commonwealth Univ.

1. "Authorial Sociability, 'Astarte' Behn, and 'All the Young Ladies,'" Bill Blake, New York Univ.
2. "Picturing Fame: Pope, Curll, and the Collectible Celebrity," Sören Hammerschmidt, Ghent Univ.
3. "'All Eyes Were Fixed upon Me': Mary Robinson, Fashion Culture, and Mutability," Chloe Wigston Smith, Univ. of Georgia

318. Food and Culture: Spain and Beyond

1:45–3:00 p.m., 305, Hynes

Program arranged by the Division on Comparative Studies in Renaissance and Baroque Literature. *Presiding:* Ignacio E. Navarrete, Univ. of California, Berkeley

1. "Navigating Consumption: Indigenous Gastronomy and New World Knowledges in Harriot, Monardes, and Acosta," Kevin Boettcher, Univ. of Wisconsin, Madison
2. "Angelic Eating at the English and Spanish Tables of *Paradise Lost*," Angelica Alicia Duran, Purdue Univ., West Lafayette
3. "Sor Juana's Cookbooks, the Body, and the Mind," John A. Ochoa, Penn State Univ., University Park

319. The Future of the PhD in Postsecondary Teaching

1:45–3:00 p.m., 203, Hynes

Program arranged by the Division on Teaching as a Profession and the Division on the History and Theory of Rhetoric and Composition. *Presiding:* Steven Mailloux, Loyola Marymount Univ.

Speakers: Marc Bousquet, Santa Clara Univ.; Elizabeth Mathews Losh, Univ. of California, San Diego; Roxanne Mountford, Univ. of Kentucky; Derek Owens, Saint John's Univ., NY; Patricia Roberts-Miller, Univ. of Texas, Austin; Eileen Schell, Syracuse Univ.; Donna Strickland, Univ. of Missouri, Columbia

What is the appropriate terminal degree for teaching-intensive appointments? Does the growth of writing-related majors, minors, and concentrations suggest the importance of hiring more writing specialists with doctorates? What credentials and preparation are appropriate to teaching first-year composition? How is research in writing and digital composition shaping doctoral education in English?

For additional information, visit marcbousquet.net after 15 Dec.

320. Leadership and Decision Making in the Romance Epic

1:45–3:00 p.m., 307, Hynes

Program arranged by the Société Rencesvals, American-Canadian Branch. *Presiding:* Paula E. Leverage, Purdue Univ., West Lafayette

1. "Hesitation and 'Conjointure': Negotiating Authority and the Decision-Making Process in Chrétien de Troyes," Alani Hicks-Bartlett, Univ. of California, Berkeley
2. "Writing Bad Decisions, Composing with Bad Decisions: The Late Epic," Jonathan Cayer, Yale Univ.
3. "Social Process as an Indicator of Leadership in the Spanish Epic," Matthew J. Bailey, Washington and Lee Univ.

For abstracts, write to baileym@wlu.edu after 1 Nov.

321. Digital and Analogue Critical Editions of Continental Literature? Pros, Cons, Discussion

1:45–3:00 p.m., Fairfax A, Sheraton

Program arranged by the MLA Committee on Scholarly Editions. *Presiding:* Stephen G. Nichols, Johns Hopkins Univ., MD

Speakers: Karen L. Fresco, Univ. of Illinois, Urbana; Albert Lloret, Univ. of Massachusetts, Amherst; Jacques Neefs, Johns Hopkins Univ., MD

Respondent: Timothy L. Stinson, North Carolina State Univ.

This panel explores the resistance of editors to explore digital editions. Questions posed: Do scholarly protocols deliberately resist computational methodologies? Or are we still in a liminal period where print predominates for lack of training in the new technology? Does the problem lie with a failure to encourage digital research by younger scholars?

For abstracts, visit johnshopkins.academia.edu/StephenGNichols.

322. Effective Subject Searching in the *MLA International Bibliography*

1:45–3:00 p.m., Beacon D, Sheraton

Program arranged by the Advisory Committee on the *MLA International Bibliography*. *Presiding:* Barbara Chen, MLA

Speaker: Gregory Grazevich, MLA

This roundtable will offer scholars and field bibliographers strategies for successful research sessions using the *MLA Bibliography*, its thesaurus, and other related tools available on all platforms.

323. Cultural Contexts: In Honor of Galal Walker's Contribution to the Study of Chinese

1:45–3:00 p.m., 205, Hynes

Program arranged by the ADFL Executive Committee. *Presiding:* Rosmarie T. Morewedge, Binghamton Univ., State Univ. of New York

1. "Chinese as a Global Language," Lin Xu, Hanban (Confucius Inst.)
2. "On Measuring Advanced Language Proficiency in Chinese," Dana Scott Bourgerie, Brigham Young Univ., UT
3. "All the Right Times: Galal Walker and Chinese-Language Education in the United States," Scott G. McGinnis, Defense Lang. Inst.
4. "What Is an Advanced-Level Ability to Communicate in Chinese?" Galal Walker, Ohio State Univ., Columbus

324. Romanticism and Theories of Emotion

1:45–3:00 p.m., Berkeley, Sheraton

Program arranged by the North American Society for the Study of Romanticism. *Presiding:* Richard C. Sha, American Univ.

1. "Romantic New Historicism and Its Afteraffects," Daniel Block, Hampshire Coll.
2. "Rembrandt and the Face of Materialism: 1757–1824," Steven Richard Goldsmith, Univ. of California, Berkeley
3. "Posthumous Affection: The Legacies of Keats and Shelley," Karen Swann, Williams Coll.

325. Sites of Comparison

1:45–3:00 p.m., Commonwealth, Sheraton

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century English Literature. *Presiding:* Cassandra Laity, Drew Univ.

1. "Some Whys and Hows of Transnational Comparison," Susan Stanford Friedman, Univ. of Wisconsin, Madison
2. "Epic Proportions: Sol Plaatje and James Joyce," Laura A. Winkiel, Univ. of Colorado, Boulder
3. "The Place of Transnational Reading," Jessica Berman, Univ. of Maryland Baltimore County

326. Digital Approaches to Renaissance Texts

1:45–3:00 p.m., Jefferson, Sheraton

Program arranged by the Division on Literature of the English Renaissance, Excluding Shakespeare. *Presiding:* Michael Witmore, Folger Shakespeare Library

1. "Touching Apocalypse: Influence and Influenza in the Digital Age," Daniel Allen Shore, Georgetown Univ.
2. "The Social Network: Protestant Letter Networks in the Reign of Mary I," Ruth Ahnert, Queen Mary, Univ. of London
3. "Credit and Temporal Consciousness in Early Modern English Drama," Mattie Burkert, Univ. of Wisconsin, Madison

327. Eliot, H.D., and New England

1:45–3:00 p.m., Liberty A, Sheraton

Program arranged by the T. S. Eliot Society. *Presiding:* Frances Dickey, Univ. of Missouri, Columbia

1. "Eliot's New England," Anita Patterson, Boston Univ.
2. "'And the Reputation the Place Gets': Eliot in Boston," Michael Gordon Coyle, Colgate Univ.
3. "'Inviolable Voice': 'Perviligium Veneris' in *The Waste Land* in the Light of H.D.'s 'Cras Amet,'" Miranda Brun Hickman, McGill Univ.

328. African American Print Culture Studies

1:45–3:00 p.m., Back Bay B, Sheraton

Program arranged by the American Literature Section

Speakers: Elizabeth Cali, Univ. of Texas, San Antonio; Erin Ranft, Univ. of Texas, San Antonio; Vincent Schleitwiler, Williams Coll.

Respondent: Carla L. Peterson, Univ. of Maryland, College Park

This roundtable demonstrates the advantages of open access by presenting multiple approaches to studies in United States black print culture, drawn on digital and material archives. Topics include representations of Haitian independence in early African American serials, late-nineteenth-century medical and entertainment displays of postmortem black bodies, and mid-twentieth-century comparative black Pacific print culture studies.

For abstracts, write to joycelyn.moody@utsa.edu after 3 Dec.

329. Recovering Thoreau's Topography

1:45–3:00 p.m., Riverway, Sheraton

Program arranged by the Thoreau Society. *Presiding:* Kristen Case, Univ. of Maine, Farmington; Rochelle Johnson, Coll. of Idaho

1. "Thoreau's Surveying Work at the Crossroads of Identity Politics and Planetarity," Iuliu Ratiu, Univ. at Albany, State Univ. of New York
2. "Lost in the Maine Woods: Henry David Thoreau, Joseph Nicolar, and the Penobscot World," John Joseph Kucich, Bridgewater State Univ.
3. "Looking After the Wild Stock of the Town: Thoreau and the Concord Farmers' Club," Laura Dassow Walls, Univ. of Notre Dame

Respondent: Patrick James Chura, Univ. of Akron

For abstracts, visit www.thoreausociety.org/_news_upcomingevents.htm.

330. An Address by Robert Alter

1:45–3:00 p.m., 207, Hynes

Program arranged by the Conference on Christianity and Literature. *Presiding:* Roger W. Lundin, Wheaton Coll., IL

"Wandering among Fields: From Stendhal to the Bible," Robert Alter, Univ. of California, Berkeley

331. Literary Criticism in Latin America

1:45–3:00 p.m., 313, Hynes

Program arranged by the Division on Literary Criticism. *Presiding:* Esther K. Whitfield, Brown Univ.

Speakers: Juan de Castro, New School; Sergio Delgado, Harvard Univ.; Ronald Mendoza-De Jesús, Emory Univ.; Dierdra Reber, Emory Univ.; Mariano Siskind, Harvard Univ.

A roundtable concerning distinctive contributions of Latin American authors to practices and methods of literary criticism.

332. The Experience of Class in the Academy

1:45–3:00 p.m., 201, Hynes

Program arranged by the Division on Sociological Approaches to Literature. *Presiding:* Jonathan Flatley, Wayne State Univ.

Speakers: Lynn P. Arner, Brock Univ.; Nicole Fleetwood, Rutgers Univ., New Brunswick; Sarah Ruth Jacobs, Graduate Center, City Univ. of New York; Heather K. Love, Univ. of Pennsylvania; José Muñoz, New York Univ.; Sharon O'Dair, Univ. of Alabama, Tuscaloosa; Jonathan Senchyne, Univ. of Wisconsin, Madison

Critical perspectives on the lived experience of class in the academy. Topics include upward mobility, precarity, graduate school, academic labor, professional comportment, disciplinary formation, public education, and class in relation to gender, sexuality, and race.

333. Transgender France

1:45–3:00 p.m., 303, Hynes

A special session. *Presiding:* Kadji Amin, Stony Brook Univ., State Univ. of New York

1. "Transgender France: An Introduction," Todd W. Reeser, Univ. of Pittsburgh
2. "'Insurrections en territoire sexuel': Wendy Delorme's War Machines," Mat Fournier, Cornell Univ.
3. "The Contaminations of Modernity: Gender Transitivity in Colette's *The Pure and the Impure*," Kadji Amin

Friday, 4 January 3:30 p.m.

334. Gao Xingjian on Literature and Theater

3:30–5:15 p.m., 202, Hynes

A forum. *Presiding:* Mabel Lee, Univ. of Sydney

Speakers: Claire Conceison, Duke Univ.; Gao Xingjian, Paris, France; Jianmei Liu, Univ. of Maryland, College Park; Thomas Moran, Middlebury Coll.; Sy Ren Quah, Nanyang Technical Univ.; Xiaoping Song, Norwich Univ.

Gao Xingjian—novelist, playwright, director, artist, filmmaker, and Nobel laureate—discusses his work with a panel of experts as a prelude to a conversation with the audience. The forum sets out to explore the extent to which his creations transcend linguistic, cultural, and genre borders.

For an abstract of Gao Xingjian's speech, write to xsong@norwich.edu.

335. Literature and Other Disciplines: In Honor of Eugene Vance

3:30–4:45 p.m., 203, Hynes

Program arranged by the Division on Comparative Studies in Medieval Literature. *Presiding:* Geraldine Heng, Univ. of Texas, Austin

1. "The Emperor, the Mountains, Autobiography, and Late-Medieval Woodcuts," Albrecht Classen, Univ. of Arizona
2. "Speaking of/under Surveillance," Sylvia Tomasch, Hunter Coll., City Univ. of New York
3. "From 'Slay Them Not' to Slay Them Now: Human Rights and Medieval Literature," Miriamne Ara Krummel, Univ. of Dayton
4. "Not Disciplinarity, but a Humanities Ecology," Eileen Joy, Southern Illinois Univ., Edwardsville

336. Material Culture and Phenomenologies of Time, 1760–1810

3:30–4:45 p.m., Jefferson, Sheraton

A special session. *Presiding:* Lynn M. Festa, Rutgers Univ., New Brunswick

1. "The Impress of the Invisible," Cynthia S. Wall, Univ. of Virginia
2. "Past Repasts: Iterative Eating in *Vathek*," Barrett Kalter, Univ. of Wisconsin, Milwaukee
3. "Performing Anachronism: Antiquarianism and the Body as Artifact," Katharina Boehm, Univ. of Regensburg

Respondent: Lynn M. Festa

For abstracts, visit www.uni-regensburg.de/sprache-literatur-kultur/anglistik/staff/boehm/index.html.

337. Pieces of a Man: The Mind of Gil Scott-Heron

3:30–4:45 p.m., Back Bay D, Sheraton

A special session. *Presiding:* Anna Everett, Univ. of California, Santa Barbara

1. "Free Will," Carter A. Mathes, Rutgers Univ., New Brunswick
2. "The Black Power of 'Repeating Hooks': Small Talk at 125th and Lenox," Margo Natalie Crawford, Cornell Univ.
3. "'Minister of Information': Gil Scott-Heron as Writer-Professor," Aldon Lynn Nielsen, Penn State Univ., University Park

338. Virginia Woolf and Katherine Mansfield: New Approaches for Comparative Studies

3:30–4:45 p.m., Liberty B, Sheraton

Program arranged by the International Virginia Woolf Society. *Presiding:* Elleke Boehmer, Univ. of Oxford

1. "The Sudden 'Mushroom Growth of Cheap Psychoanalysis': Mansfield and Woolf Respond to Psychoanalysis," Patricia Moran, Univ. of Limerick
2. "Woolf and Mansfield and the 'Masculine': Relationships and 'Technologies of Transmission,'" Bret L. Keeling, Northeastern Univ.
3. "'Gift Enough': Gifts and Desire in Woolf and Mansfield," Kathryn Simpson, Univ. of Birmingham

339. Sovereignty and the Archive

3:30–4:45 p.m., Berkeley, Sheraton

Program arranged by the Division on American Indian Literatures and the Division on American Literature to 1800. *Presiding:* James H. Cox, Univ. of Texas, Austin

1. "Occom, Archives, and the Digital Humanities," Ivy Schweitzer, Dartmouth Coll.
2. "To Look through Red-Colored Glasses: Native Studies and a Revisioning of the Early American Archive," Caroline Wigginton, Rutgers Univ., New Brunswick
3. "The Early Native Archive and United States National Identity," Angela Calcaterra, Univ. of North Carolina, Chapel Hill

340. Flying Words Project: A Creative Conversation

3:30–4:45 p.m., Back Bay B, Sheraton

Presiding: Jill Marie Bradbury, Gallaudet Univ.

Speakers: Peter Cook, Flying Words Project; Kenneth Lerner, Flying Words Project

Performance of the internationally recognized Flying Words Project. Blending ASL, mime, and spoken English, Peter Cook and Kenneth Lerner's work challenges traditional notions of the literary and authorial voice. An interview and audience discussion will follow and will consider how performance, theater, and literary studies might be enriched by engaging with ASL literature.

341. Shaping Public Opinion in 2012

3:30–4:45 p.m., Liberty C, Sheraton

Program arranged by the Division on Nonfiction Prose Studies, Excluding Biography and Autobiography. *Presiding:* Linda Camarasana, State Univ. of New York, Empire State Coll.; Susan H. Lurie, Rice Univ.

1. "'Fairness': Theodore Roosevelt, the Occupy Movement, and Obama's 2012 Campaign Rhetoric," Ludwig Deringer, RWTH Aachen Univ.
2. "Illusory Dialogue and the Neoliberal State," Juan Meneses, Purdue Univ., West Lafayette
3. "Cyberspace, War on Terror, and the Hypervisible Iranian Queer," Sima Shakhsari, Wellesley Coll.

342. Demons, Witches, and Other Objects of Hatred

3:30–4:45 p.m., Beacon H, Sheraton

Program arranged by the Division on Seventeenth-Century English Literature. *Presiding:* Nigel S. Smith, Princeton Univ.

1. "Demonizing Heretics in the Print Culture of the English Revolution," David Loewenstein, Univ. of Wisconsin, Madison
2. "Rewriting the Devil in Mid-Seventeenth-Century England," Evan Labuzetta, Cambridge, MA
3. "Sexual Monstrosity and Demonic Femininity in Early Modern Book Illustrations," Stephanie Spoto, Univ. of Edinburgh

343. All Ears: Listening as a Way of Understanding Literature

3:30–4:45 p.m., Independence East, Sheraton

A special session. *Presiding:* Chiara Alfano, Univ. of Sussex

Speakers: David Ben-Merre, State Univ. of New York, Buffalo State Coll.; Paul Gordon, Univ. of Colorado, Boulder; May Peckham, Washington Univ. in St. Louis; Jessica Teague, Columbia Univ.

This roundtable seeks to start a discussion on the interface between accounts of listening to literature and listening as reading literature. Although the specific focus will be on literature and theory of the twentieth century, the roundtable will

resonate with all who are interested in learning to read with their ears.

344. Animals in Twentieth- and Twenty-First-Century French Narratives: Distance and Closeness

3:30–4:45 p.m., 313, Hynes

A special session. *Presiding:* Alain Romestaing, Université Paris Descartes

1. "Closer and Closer to the Animals: Jules Renard, Louis Pergaud, and Maurice Genevoix (1894–1938)," Alain Schaffner, Université Sorbonne Nouvelle-Paris 3
2. "Jean-Loup Trassard: So That Animals 'Walk among Our Thoughts,'" Alain Romestaing
3. "Of Dogs and Men: Jean Rolin's Return to the Wild World," André A. Benhaim, Princeton Univ.

345. Why Teach Literature?

3:30–4:45 p.m., Constitution Ballroom, Sheraton

Program arranged by the Division on the Teaching of Literature. *Presiding:* John Paul Riquelme, Boston Univ.

1. "The Embodied Classroom," Patricia Yaeger, Univ. of Michigan, Ann Arbor
2. "Why Teach What You Already Know?" Jean-Michel Rabaté, Univ. of Pennsylvania

346. Eat Your Vegetables (before They Eat You!): Plants in Fiction and Culture

3:30–4:45 p.m., Beacon D, Sheraton

Program arranged by the College English Association. *Presiding:* Randy Laist, Goodwin Coll.

1. "'Myself, As of Some Plant': American Pantheism, Decentralized Consciousness, and Disindividuation," Richard Hardack, Berkeley, CA
2. "The Wheat Strikes Back: Capitalism and Nature in Frank Norris's Epic of Wheat," Kathryn Dolan, Missouri Univ. of Science and Tech.
3. "From Corn-u-copia to Corn-o-phobia: How an American Symbol of Humility Became a Powerful Symbol of Horror," Lorraine Burdett, Univ. of New South Wales

347. The Miraculous

3:30–4:45 p.m., 307, Hynes

Program arranged by the Division on Seventeenth-Century French Literature. *Presiding:* Hélène Bilis, Wellesley Coll.

1. "A More Modern *Merveilleux*: Machine Plays at the Hôtel Guénégaud (1673–81)," Jan Clarke, Durham Univ.
2. "André Félibien's Miraculous Descriptions: Visions of the Heavenly Jerusalem in the *Divertissements de Versailles* (1676)," Benoit Bolduc, New York Univ.
3. "Miraculous Conversions," Allison Stedman, Univ. of North Carolina, Charlotte

348. The Divided Spectators of Postcolonial Cinema

3:30–4:45 p.m., Public Garden, Sheraton

Program arranged by the Division on Film. *Presiding:* Siobhan S. Craig, Univ. of Minnesota, Twin Cities

1. "The Politics of Silence: Charlie Chaplin, Silent Cinema, and the British Empire," Donna Kornhaber, Univ. of Texas, Austin
2. "Enlightening the Other: The Question of Audience in *Angels on the Streets*," Kelly Y. Jeong, Univ. of California, Riverside
3. "Inverting Cultural Otherness in Ulrike Ottinger's *Johanna d'Arc of Mongolia*," Shambhavi Prakash, Rutgers Univ., New Brunswick

349. *Bildung* in Late-Nineteenth-Century Germany

3:30–4:45 p.m., 206, Hynes

Program arranged by the Division on Nineteenth- and Early-Twentieth-Century German Literature. *Presiding:* David Pan, Univ. of California, Irvine

1. "Against Maturation: *Bildung* and *Nachhaltigkeit* in Stifter," Markus Wilczek, Harvard Univ.
2. "From *Bildungsmaschine* to *Willenserziehung*: Nietzsche's Project of 'Heroic Minds,'" Jennifer Ham, Univ. of Wisconsin, Green Bay
3. "Schinkel's Altes Museum as *Bildungsmuseum*? The Aesthetic Education of a National Community in Nineteenth-Century German Museum Culture," Andrea Meyertholen, Indiana Univ., Bloomington

For abstracts, write to dtpan@uci.edu.

350. Puerto Rican Print Cultures

3:30–4:45 p.m., 208, Hynes

Program arranged by the Discussion Group on Puerto Rican Literature and Culture. *Presiding:* Tomás Urayoán Noel, Univ. at Albany, State Univ. of New York

1. "Letters of Bondage: Blackface and the Merengue Craze in *El Ponceño*, 1852–54," Kahlil Chaar-Pérez, Harvard Univ.
2. "The Linguistic Politics of Piri Thomas: African American Vernacular English and Racial Discourse in *Down These Mean Streets*," Anne Garland Mahler, Emory Univ.
3. "Poesía, imagen y tecnología en *Rizoma* de Áurea María Sotomayor," Juan Rodriguez, Georgia Inst. of Tech.

Respondent: Rubén Ríos Ávila, Univ. of Puerto Rico, Río Piedras

351. Establishing a Research Agenda: Connecting with the K–12 Language Classroom

3:30–4:45 p.m., 207, Hynes

Program arranged by the American Council on the Teaching of Foreign Languages. *Presiding:* Martha Abbott, American Council on the Teaching of Foreign Langs.

1. "Establishing a Research Agenda for the Language Teaching Field," Eileen Glisan, Indiana Univ. of Pennsylvania
2. "Connecting the Research Agenda to the K–12 Classroom and Teacher Preparation," Dave McAlpine, Univ. of Arkansas, Little Rock

For PowerPoint presentations, visit www.actfl.org.

352. Mistreated and Well-Treated Foreigners in Renaissance Italy

3:30–4:45 p.m., 301, Hynes

Program arranged by the American Association for Italian Studies. *Presiding:* Maria Esposito Frank, Univ. of Hartford

1. "Interviews with Savages in Renaissance Italian Writings," Elena Daniele, Brown Univ.
2. "From Well-Treated to Mistreatead: Grácia Nási and Renaissance Italy," Joseph Abraham Levi, George Washington Univ.
3. "Miracles of Translation in Margery Kempe's Rome," Amanda A. Walling, Univ. of Hartford

For abstracts, write to frank@hartford.edu.

353. Avenues of Access: Digital Humanities and the Future of Scholarly Communication

3:30–4:45 p.m., Republic Ballroom, Sheraton

A linked session arranged in conjunction with **The Presidential Forum: Avenues of Access (112).** *Presiding:* Michael Bérubé, Penn State Univ., University Park

1. "The Mirror and the LAMP," Matthew Kirschenbaum, Univ. of Maryland, College Park
2. "Access Demands a Paradigm Shift," Cathy N. Davidson, Duke Univ.
3. "Resistance in the Materials," Bethany Nowviskie, Univ. of Virginia

The news that digital humanities are the next big thing must come as a pleasant surprise to people who have been working in the field for decades. Yet only recently has the scholarly community at large realized that developments in new media have implications not only for the form but also for the content of scholarly communication. This session will explore some of those implications—for scholars, for libraries, for journals, and for the idea of intellectual property.

354. Gender and Contingent Labor

3:30–4:45 p.m., The Fens, Sheraton

Program arranged by the Women's Caucus for the Modern Languages and the MLA Committee on Contingent Labor in the Profession. *Presiding:* Elizabeth Landers, Univ. of Missouri, St. Louis

1. "Telling the Contingent Story: Gender, Class, and Resistance," Kirsten M. Christensen, Pacific Lutheran Univ.; Jane Harty, Pacific Lutheran Univ.
2. "Feminized Responses to Powerlessness in the Contingent Workforce," Alyson Bardsley, Coll. of Staten Island, City Univ. of New York
3. "Third-Wave Feminism and Academic Feudalism in the New World Order," Karen Lentz Madison, Univ. of Arkansas, Fayetteville

355. Germanic Philology and Linguistics

3:30–4:45 p.m., 308, Hynes

Program arranged by the Discussion Group on Germanic Philology. *Presiding:* Ilona Vandergriff, San Francisco State Univ.

1. "Meter in Late-Fourteenth-Century England: Chaucer and the Alliterative Revival," Kristin Lynn Cole, Penn State Univ., University Park
2. "The Compounding-Derivation Cline in Germanic: 'Affixoids' in German and Its Sister Languages," Torsten Leuschner, Ghent Univ.
3. "Bah, Famous Last Words! Formulaic Expressions and Interjections in Semantic Analysis," Thomas F. Shannon, Univ. of California, Berkeley

356. Embodiment and Twentieth- and Twenty-First-Century Spanish Peninsular Culture

3:30–4:45 p.m., 303, Hynes

Program arranged by the Division on Twentieth-Century Spanish Literature. *Presiding:* Susan Martin-Márquez, Rutgers Univ., New Brunswick

1. "Inscribing and Scratching the Spectral and Material Past on the Surface of the Skin in Almodóvar's *Los abrazos rotos* (2009) and *La piel que habito* (2011)," Julián Daniel Gutiérrez-Albilla, Univ. of Southern California
2. "Skin to Skin, Body to Body: The Politics of Embodied Othering in Najat El Hachmi's *La caçadora de cossos*," Martin Repinecz, Duke Univ.
3. "Queer Embodiments and Queer (Re)Visions in the Photographic Work of David Trullo," Gema Pilar Pérez-Sánchez, Univ. of Miami

357. Reimagining the Romantic Imagination

3:30–4:45 p.m., Independence West, Sheraton

Program arranged by the Keats-Shelley Association of America. *Presiding:* Alan Richardson, Boston Coll.

1. "Wordsworthian Reimaginings: 'Mental Spaces' in *The Prelude* and Conceptual Blending Theory," Mark Bruhn, Regis Univ.
2. "John Thelwall's Materialist Imagination," Yasmin Solomonescu, Univ. of Notre Dame
3. "Reading One's Own Mind: Hazlitt, Cognition, Fiction," John Savarese, Rutgers Univ., New Brunswick

358. Where in the World Is World Literature?

3:30–4:45 p.m., Riverway, Sheraton

Program arranged by the Division on English Literature Other Than British and American. *Presiding:* Joseph R. Slaughter, Columbia Univ.

1. "Cavafy against Gibbon: Poetry and World History," Natalie A. Melas, Cornell Univ.
2. "Literature and the Uses of Incomprehension," Sanjay Krishnan, Boston Univ.
3. "Global English and Its Others," Aamir R. Mufti, Univ. of California, Los Angeles

359. Thinking Literature from Latin America: The Question of the Critic

3:30–4:45 p.m., 205, Hynes

Program arranged by the Division on Twentieth-Century Latin American Literature. *Presiding:* Ignacio Sanchez-Prado, Washington Univ. in St. Louis

1. "Estudios literarios en América Latina: Imaginarios y cartografías," Mabel E. Moraña, Washington Univ. in St. Louis
2. "Los trópicos de la hispanidad: Pedro Salinas en Puerto Rico," Jose Luis Venegas, Wake Forest Univ.
3. "El escritor como crítico, el crítico como escritor: Los ensayos de Luis Loayza y el canon de la literatura peruana," Luis Hernán Castañeda, Middlebury Coll.
4. "Por un pensamiento 'menor' de la identidad en México: El legado intelectual de Jorge Aguilar Mora," Adela E. Pineda Franco, Boston Univ.

For abstracts, write to isanchez@artsci.wustl.edu after 1 Nov.

360. Alternative Voices of the Mediterranean

3:30–4:45 p.m., 305, Hynes

Program arranged by the Division on Comparative Studies in Twentieth-Century Literature. *Presiding:* Marcel H. Cornis-Pope, Virginia Commonwealth Univ.; Bernardo Piciche, Virginia Commonwealth Univ.

1. "Andalusian Tropes: Utopian Transnationalisms in Nabile Farès and Salim Bachi," Edwige Tamalet Talbayev, Yale Univ.
2. "Nouvelles formes de métissage et de luttes sexuelles: Renegotiations of Sexual Dissidence in New (Queer) Francophone Literature Emerging from the Maghreb," William J. Spurlin, Brunel Univ., London
3. "Ayla Kutlu's *Women's Epic*: Rewriting West and East, Tradition and Novelty," Eda Dedebas, Univ. of Connecticut, Storrs

361. Video Games

3:30–4:45 p.m., Hampton, Sheraton

Program arranged by the Division on Popular Culture. *Presiding:* Hillary L. Chute, Univ. of Chicago

1. "Playful Aesthetics," Mary Flanagan, Dartmouth Coll.
2. "Losing the Game: Gamification and the Procedural Aesthetics of Systemic Failure," Patrick Jagoda, Univ. of Chicago
3. "Acoustemologies of the Closet: The Wizard, the Troll, and the Fortress," William Cheng, Harvard Univ.

362. Performing Urbanisms

3:30–4:45 p.m., Beacon F, Sheraton

Program arranged by the Division on Drama. *Presiding:* Brian Eugenio Herrera, Princeton Univ.

1. "'Okupa teatral': Contemporary Spanish American Plays for Abandoned Spaces," Ilka Kressner, Univ. at Albany, State Univ. of New York
2. "*Waiting for Godot* in New Orleans: Performing a Suspended Urbanism," Alys Moody, Univ. of Oxford, Jesus Coll.
3. "Performing Resistance and Complicity in Working-Class Theater," Nimanthi Rajasingham, Rutgers Univ., New Brunswick

363. African Testimonial Literature

3:30–4:45 p.m., 209, Hynes

Program arranged by the Division on African Literatures. *Presiding:* Joya F. Uraizee, Saint Louis Univ.

1. "'Use Beginning, Middle, and End': Testimonial Narrative as Reintegrative Therapy in Delia Jarrett-Macauley's *Moses, Citizen and Me*," Kimberly Nance, Illinois State Univ.
2. "New Lacunae: Silence and the Child Soldier," Tamara Moellenberg, Univ. of Oxford, Brasenose Coll.
3. "In the Shadow of Rwanda: Boubacar Boris Diop, Tierno Monénembo, and Véronique Tadjo and the Literature of Testimony," James D. B. McCorkle, Hobart and William Smith Colls.
4. "Contested Testimonials: Child Soldier Memoirs," Jessica Roberts, Queen's Univ.

364. Cultures of the Arab Uprisings

3:30–4:45 p.m., 201, Hynes

Program arranged by the Division on Arabic Literature and Culture. *Presiding:* Christopher Micklethwait, Saint Edward's Univ.

1. "Revolution as Archive: Egypt's Uprising in Arab Fiction and Poetry," Tahia Abdel Nasser, American Univ. in Cairo
2. "Between Tahrir and 'Tahrir': Some Paradoxes of Memorializing a Revolution in Real Time," Margaret Litvin, Boston Univ.
3. "The Unsettling Languages of the Arab Street: The Genuine and the Duplicate," Muhsin J. al-Musawi, Columbia Univ.
4. "Discourses of Uprising," Ken Seigneurie, Simon Fraser Univ., Surrey

For abstracts, visit www.kseigneurie.com.

365. Early Medieval Materialisms

3:30–4:45 p.m., Liberty A, Sheraton

Program arranged by the Division on Old English Language and Literature. *Presiding:* Roy M. Liuzza, Univ. of Tennessee, Knoxville

1. "Conceptions of Embodied Subjectivity in Monastic Miscellanies," Renée R. Trilling, Univ. of Illinois, Urbana
2. "Relics and Biopower: The Materiality of Saint Edward the Martyr's Lung," Rachel Anderson, Grand Valley State Univ.
3. "Building Anti-Semitism in Bede," Kathy M. Lavezzo, Univ. of Iowa

366. Goethe "als Vermittler": Writing and Mediation

3:30–4:45 p.m., 204, Hynes

Program arranged by the Goethe Society of North America. *Presiding:* Claudia Brodsky, Princeton Univ.

1. "The Construction of the Scientist in Goethe's *Farbenlehre*," Christian Pinawin, Northwestern Univ.
2. "Versuch and Vorsatz in Goethe's *Wahlverwandtschaften*: Two Types of Ironic Narration," Jake Fraser, Univ. of Chicago
3. "The Experience of Mediation: Goethe's 'Experiment' as Aesthesis," Christian Jany, Princeton Univ.

Respondent: Claudia Brodsky

367. The Other Side of Psychoanalysis

3:30–4:45 p.m., Beacon E, Sheraton

Program arranged by the American Psychoanalytic Association. *Presiding:* Vera J. Camden, Kent State Univ., Kent

1. "New Approaches to Inwardness," Lisa C. Ruddick, Univ. of Chicago
2. "An Accident of Hope: Anne Sexton's Therapy Tapes," Dawn Skorczewski, Emerson Coll.
3. "Addiction and the Double Self," T. R. Johnson, Tulane Univ.

For abstracts, write to vcamden@kent.edu after 1 Nov.

368. Debt Theory

3:30–4:45 p.m., Fairfax B, Sheraton

Program arranged by the Society for Critical Exchange. *Presiding:* Jeffrey R. Di Leo, Univ. of Houston, Victoria

1. "Rancière, Lazzarato, and the Politics of the Indebted Man," Joshua Jordan, New York Univ.
2. "Lines of Credit across 'Deep Time,'" Christian Moraru, Univ. of North Carolina, Greensboro
3. "Critical Debt," Jeffrey R. Di Leo

For abstracts, visit societyforcriticalexchange.org.

369. The Poetics of Print, 1961–Present

3:30–4:45 p.m., Beacon A, Sheraton

Program arranged by the Council of Literary Magazines and Presses. *Presiding:* Kaplan Harris, Saint Bonaventure Univ.

1. "Gendered Modalities of Concrete Poetry: Vancouver, 1961–75," Gregory Betts, Brock Univ.
2. "The Persistence of Print: Chapbooks, Zines, and the Making of Contemporary Writing Cultures," Sueyeun Juliette Lee, Temple Univ., Philadelphia
3. "Ambient Stylistics: Tan Lin's *BlipSoak01* and the Poetics of Consumer Culture," Dorothy J. Wang, Williams Coll.
4. "The Gorgeous Nothings: Emily Dickinson's Envelope Poems, an Artist Book," Jen Bervin, Vermont Coll. of Fine Arts

For abstracts, write to kharris@sbu.edu after 15 Dec.

370. Marxism and Modernist Studies Today

3:30–4:45 p.m., Fairfax A, Sheraton

A special session. *Presiding:* Jason Baskin, Univ. of Wyoming

1. "Marxism and Form: Modernism, Language, Occupy," Barrett Watten, Wayne State Univ.
2. "The Work of Art in the Age of Its Real Subsumption under Capital," Nicholas Mainey Brown, Univ. of Illinois, Chicago
3. "The Poetics of Uneven Subsumption: Modernism and the Figuration of Capital," Ruth Louise Jennison, Univ. of Massachusetts, Amherst

Friday, 4 January 5:15 p.m.

371. Visual Literacies: Word and Image in Tudor and Stuart Women's Works

5:15–6:30 p.m., Beacon H, Sheraton

A special session. *Presiding:* Patricia Phillippy, Kingston Univ., London

1. "'By the Care and Industrie of the Lady Ann Clifford': Proclaiming an Inheritance of Honor in the Visual and Textual Productions of Anne Clifford," Jessica Malay, Univ. of Huddersfield
2. "'In Sara's Lap': Gender Inversion and Visual Iconography in Cary's *Tragedy of Mariam*," Beverly Van Note, Saint Edward's Univ.
3. "'Wythe Maeden Quene a Maede Dyd Ende My Lyffe': Visualizing Women in Royal Service," Patricia Phillippy

For abstracts, write to p.phillippy@kingston.ac.uk.

372. Urban Ethnicity: Work, Protest, and the American Dream

5:15–6:30 p.m., Beacon F, Sheraton

Program arranged by MELUS: The Society for the Study of the Multi-Ethnic Literature of the United States. *Presiding:* Wenxin Li, State Univ. of New York, Suffolk Community Coll.

1. "The American Dream and Ethnic Urban Realities," Bonnie TuSmith, Northeastern Univ.
2. "Super-Sizing the Sweet Fifteen: Ritual as Affluenza in Julia Alvarez's *Once upon a Quinceañera: Coming of Age in the U.S.A.*," Sara Elizabeth Gerend, Aurora Univ.
3. "American Multiethnic Women's American Dream," Lingyan Yang, Indiana Univ. of Pennsylvania

Respondent: John Wharton Lowe, Univ. of Georgia

373. Faith and Travel

5:15–6:30 p.m., Liberty A, Sheraton

Program arranged by the Division on Literature and Religion. *Presiding:* James Hiester Najarian, Boston Coll.

1. "'Stories of East and West': Missionary Travels and the Transoceanic Dimensions of Nineteenth-Century Literature," Brian Yothers, Univ. of Texas, El Paso
2. "Entering the 'Third Dimension': Stereoscopes, Virtual Tourism, and Religious Education in Sunday Schools," John Thomas, Rutgers Univ., New Brunswick
3. "Performing the Real: Twentieth-Century Travel Narratives and Faith," Stacy Burton, Univ. of Nevada, Reno

374. Prose Fiction as/against Poetry

5:15–6:30 p.m., Jefferson, Sheraton

Program arranged by the Division on Prose Fiction. *Presiding:* Alex Woloch, Stanford Univ.

1. "'A Novel in Verse': Is There a Problem?" Brian Geoffrey McHale, Ohio State Univ., Columbus
2. "The Narrative Apostrophe in the Contemporary American Novel," Katie Owens-Murphy, Penn State Univ., University Park
3. "Poetic Metafiction: *The New York Trilogy* and Paul Auster's Poetic Theory of the Novel," Alys Moody, Univ. of Oxford, Jesus Coll.

375. Decadent Poetics

5:15–6:30 p.m., Independence East, Sheraton

A special session. *Presiding:* Matthew David Potolsky, Univ. of Utah

1. "Chapter 11: Wilde's Debts in *The Picture of Dorian Gray*," Matthew David Potolsky
2. "Pater's Cosmos," Megan L. Becker-Leckrone, Univ. of Nevada, Las Vegas
3. "Dwindling Insouciance: The Decadent Narrator," Richard Allen Kaye, Hunter Coll., City Univ. of New York

For abstracts, write to m.potolsky@utah.edu after 15 Nov.

376. Cultures of Occupation and Boycott

5:15–6:30 p.m., 309, Hynes

Program arranged by the Discussion Group on West Asian Languages and Literatures. *Presiding:* Stephen Sheehi, Univ. of South Carolina, Columbia

1. "Poets of the Revolution: Archivists and Activists," Tahia Abdel Nasser, American Univ. in Cairo
2. "The Power of Poetry: Tunisian Writing and Regional Change," Hamid Bahri, York Coll., City Univ. of New York
3. "Boycott Politics: Culture, Solidarity, and Palestine," Salah D. Hassan, Michigan State Univ.

Respondent: Michelle Hartman, McGill Univ.

For abstracts, write to hosam.aboul-ela@mail.uh.edu.

377. Henry James, Mark Twain, and Globalization

5:15–6:30 p.m., Riverway, Sheraton

Program arranged by the Mark Twain Circle of America and the Henry James Society. *Presiding:* James S. Leonard, The Citadel

1. "Euromance of Reunion: Sir Walter Scott, Italy, and Tourism in Postbellum America," Kaye Wierzbicki, Harvard Univ.
2. "Global Empires of Sugar: Twain's Sweetest Texts," Kathryn Dolan, Missouri Univ. of Science and Tech.
3. "Venice: Confluence of Images, Myth, and Vision," Harold Henry Hellwig, Idaho State Univ.

For abstracts, visit honors.illinois.edu/files/mtcircle/.

378. Dada, Surrealism, and Colonialism

5:15–6:30 p.m., 306, Hynes

Program arranged by the Association for the Study of Dada and Surrealism. *Presiding:* Katharine Conley, Coll. of William and Mary

1. "The Uncanny Orient of Weimar Berlin," Merrill Cole, Western Illinois Univ.
2. "'La Poesía Sorprendida'; or, The Surrealist Poetic Imagination and Dictatorship in the Dominican Republic, 1943–47," Anthony D. Dawahare, California State Univ., Northridge
3. "Return to Writing the Everyday and Its Colonial Ghosts in Marie Ndiaye's Theater," Martine Antle, Univ. of North Carolina, Chapel Hill

379. Romantic Realism, Victorian Romance

5:15–6:30 p.m., Independence West, Sheraton

Program arranged by the Division on the Victorian Period and the Division on the English Romantic Period. *Presiding:* Eileen Gillooly, Columbia Univ.; Maureen Noelle McLane, New York Univ.

Speakers: Ian Duncan, Univ. of California, Berkeley; Mary A. Favret, Indiana Univ., Bloomington; Catherine Mary Robson, New York Univ.; Herbert F. Tucker, Univ. of Virginia

Might Romanticists and Victorianists become one people? The job market asks our younger colleagues to become hybrid Romanticist-Victorianist scholars. Yet crucial aspects of that hybridity have not been explored. Scholars will give five-minute "provocations," address one another on the generic topics of romance and realism, and open the topic for general discussion with the audience.

380. Dating New Historicism

5:15–6:30 p.m., Republic Ballroom, Sheraton

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature. *Presiding:* Brad Evans, Rutgers Univ., New Brunswick

Speakers: June Howard, Univ. of Michigan, Ann Arbor; Eric William Lott, Univ. of Virginia; Walter Benn Michaels, Univ. of Illinois, Chicago; Alan Trachtenberg, Yale Univ.; Kenneth W. Warren, Univ. of Chicago

This roundtable is designed to consider the significance of new-historicist approaches to American literature by bringing together a group of its most prominent practitioners and theorists to discuss their own early work.

381. Native American Literature, Indigenous Scientific Knowledge, and Environmental Justice

5:15–6:30 p.m., Beacon A, Sheraton

Program arranged by the Association for the Study of American Indian Literatures and the Association for the Study of Literature and the Environment. *Presiding:* Janis A. Johnson, Univ. of Idaho

1. "The Epistemological Consequences of Indigenous Ecopoetics in the Work of Simon J. Ortiz, Robert J. Conley, and Leslie Marmon Silko," Susan Berry Brill de Ramírez, Bradley Univ.
2. "Mapping a Haunted Landscape," Janet Fiskio, Oberlin Coll.
3. "Birch Bark Paper and Simon Pokagon's Ecological Media," Jonathan Senchyne, Univ. of Wisconsin, Madison
4. "Ten Years after *American Indian Literature, Environmental Justice, and Ecocriticism*: New Directions in Global Indigenous Literary Studies," Joni Adamson, Arizona State Univ.

Respondent: Janis A. Johnson

382. Enabling Access: Gower and Premodern Disability Studies

5:15–6:30 p.m., Hampton, Sheraton

A special session. *Presiding:* Georgiana Donavin, Westminster Coll., UT

1. "Blind Advocacy: John Gower and the Making of a Disability Canon," Jonathan H. Hsy, George Washington Univ.
2. "Blindness, Confession, and Re-membering in Gower's *Confessio Amantis*," Tory V. Pearman, Miami Univ., Hamilton
3. "The Trentham Manuscript as Broken Prosthesis: Wholeness and Disability in Lancastrian England," Candace Barrington, Central Connecticut State Univ.
4. "The Affects of the Aged: Gower's Old Lover," William Auther Youngman, Cornell Univ.

383. The Archival Turn

5:15–6:30 p.m., Liberty C, Sheraton

A special session. *Presiding:* Richard Burt, Univ. of Florida

1. "Against an Archival Politics of Visibility: Columbus on Paper and Screen," Lauren Coats, Louisiana State Univ., Baton Rouge
2. "The Last Mann: Unpacking the *Doctor Faustus* Archive and Posthumous Publication," Richard Burt
3. "Dueling Archives: Kempowski and Saramago," Jeffrey D. Wallen, Hampshire Coll.

384. What Is a Journal? Toward a Theory of Periodical Studies

5:15–6:30 p.m., Public Garden, Sheraton

A special session

Speakers: Ann Ardis, Univ. of Delaware, Newark; Sean Latham, Univ. of Tulsa; Dallas H. Liddle, Augsburg Coll.; James Mussell, Univ. of Birmingham; Matthew Philpotts, Univ. of Manchester

Research in periodical studies continues to flourish, yielding numerous projects that take the periodical as an object of inquiry in its own right. Yet the theoretical development of the field remains elusive. This session tackles this weakness, bringing together periodical scholars from different disciplines to address the fundamental conceptual issues raised by this vibrant new field.

For position papers, visit www.ru.nl/esprit/ after 1 Nov.

385. The Mechanics of Fictional World Making

5:15–6:30 p.m., Fairfax B, Sheraton

A special session. *Presiding:* Anna Henchman, Boston Univ.

1. "Poiesis: World Literature and the Creation of Literary Worlds," Martin Puchner, Harvard Univ.
2. "Partial Magic: The Phenomenology of Realism," Elaine Auyoung, Rutgers Univ., New Brunswick
3. "Worlds Enough," Elaine C. Freedgood, New York Univ.

386. Peripheral Places of Memory in Spain

5:15–6:30 p.m., 207, Hynes

A special session. *Presiding:* Enric Bou, Università Ca' Foscari di Venezia

1. "Erasing Memories: The Fight for Recovery in Catalan Literature (Jesús Moncada, Emili Teixidor, Jaume Cabré)," Enric Bou
2. "Galician Contrafactual Fiction: Shapes of the Future in Past Postmodernist Fiction," Alejandro Alonso, Brooklyn Coll., City Univ. of New York
3. "From Fishing Boats to Facebook: Charting Memory in Kirmen Uribe's *Bilbao–New York–Bilbao*," David Colbert, Williams Coll.

387. Italian Cinema: Death or Rebirth?

5:15–6:30 p.m., 209, Hynes

Program arranged by the American Association of Teachers of Italian. *Presiding:* Ryan Calabretta-Sajder, Middlebury Coll.

1. "Masculinity and Madness: Cross-Disciplinary Perspectives on Contemporary Italian Cinema," Colleen Marie Ryan-Scheutz, Indiana Univ., Bloomington
2. "Violence as Entertainment: Sorrentino and Tornatore in Dialogue with Tarantino and Meirelles," Claudia Consolati, Univ. of Pennsylvania
3. "Unfinished Business: Screening the Italian Mafia in the New Millennium," Dana E. Renga, Ohio State Univ., Columbus
4. "Nouvelle Vague and Intimism in a Meeting of Fiction and Reality in the Cinema of Mimmo Calopresti," Elisabetta Sanino D'Amanda, Rochester Inst. of Tech.

For profiles and abstracts, visit rcalabretta.blogs.rice.edu/aati-at-the-mla-italian-cinema-death-or-rebirth/.

388. National Literatures

5:15–6:30 p.m., 301, Hynes

Program arranged by the Division on Luso-Brazilian Language and Literature. *Presiding:* Cristina Ferreira-Pinto Bailey, Washington and Lee Univ.

1. "O caipira decodificado: Monteiro Lobato e a identidade nacional dentro e fora da vanguarda," Daniella Silva, Columbia Univ.
2. "Redefining the National in the Age of Globalization: Changes in Multivisional Identities of Brazilian Cities," Susan Canty Quinlan, Univ. of Georgia
3. "The Cultural and the Political: The Fallacy of National Literatures," Vanessa Valdés, City Coll., City Univ. of New York
4. "Nation, Nationalism, National Literatures: Que Brasil é esse?" Cristina Ferreira-Pinto Bailey

For abstracts, write to pinto-baileyac@wlu.edu.

389. The Postcommunicative Context and Twenty-First-Century Faculty Members

5:15–6:30 p.m., 307, Hynes

Program arranged by the Division on the Teaching of Language. *Presiding:* Fernando Rubio, Univ. of Utah

1. "Rethinking Communicative Competence as Textual Competence," Hiram H. Maxim, Emory Univ.
2. "The Relation between Teacher Expectations and Roles and Language Learning in a Postcommunicative Context," Gwendolyn Barnes-Karol, Saint Olaf Coll.; Maggie Broner, Saint Olaf Coll.
3. "Assessment Practices in the Postcommunicative Era: A Multiliteracies Perspective," Beatrice Dupuy, Univ. of Arizona; Kate Paesani, Wayne State Univ.; Heather Willis Allen, Univ. of Wisconsin, Madison

390. Troubling Culture across Rhetorics

5:15–6:30 p.m., Gardner, Sheraton

Program arranged by the Division on the History and Theory of Rhetoric and Composition. *Presiding:* Michael F. Bernard-Donals, Univ. of Wisconsin, Madison

1. "Black, Jewish, Mizrahi Power: Repurposing Panther Culture," Janice Fernheimer, Univ. of Kentucky
2. "Hospitality: The Rhetoricality of Culture," Diane Davis, Univ. of Texas, Austin
3. "Culture, Mystifications, Paradoxes," Ralph Cintron, Univ. of Illinois, Chicago

391. Networked Chicanas/os

5:15–6:30 p.m., Fairfax A, Sheraton

Program arranged by the Division on Chicana and Chicano Literature. *Presiding:* Domino Renee Perez, Univ. of Texas, Austin

1. "'Machete Don't Text': Robert Rodriguez's Media Ecologies," William Orchard, Colby Coll.
2. "Convergence Cultura? Reevaluating New Media Scholarship through a Latina/o Literary Blog, *La Bloga*," Jennifer Lozano, Univ. of Illinois, Urbana
3. "César Chávez's Video Library; or, Farm Workers and the Secret History of New Media," Curtis Frank Márez, Univ. of California, San Diego

392. Translation Unbound: Poetics of the Unlost

5:15–6:30 p.m., 308, Hynes

Program arranged by the Division on Twentieth-Century German Literature. *Presiding:* Leslie Morris, Univ. of Minnesota, Twin Cities

1. "Translation and the Mimetic Avant-Garde," Kimberly Quiogue Andrews, Yale Univ.
2. "Goethe and/in Hebrew, 1967," Tamar Abramov, Univ. of Chicago
3. "'The Only Great Hope': Gerhard Richter's Translation of History," Amir Eshel, Stanford Univ.

393. Representations of Criminality and Banditry in Mexican Literature and Culture

5:15–6:30 p.m., 305, Hynes

Program arranged by the Discussion Group on Mexican Cultural and Literary Studies. *Presiding:* Juan Carlos Ramírez-Pimienta, San Diego State Univ.

1. "Paramilitares, contrabandistas, bandidos y bárbaros: El soberano y el estado," Rafael Acosta Morales, Cornell Univ.
2. "De léperos y mendigos: La criminalización del ocio en Ángel de Campo," Jose Salvador Ruiz, Imperial Valley Coll., CA
3. "Representations of the Border Region's Criminal Underworld in Rosario Sanmiguel's *Bajo el puente*," Megan Thornton, John Carroll Univ.
4. "Forensic Discourse and the Logic of Sensationalism in Roberto Bolaño's *2666*," Sergio Delgado, Harvard Univ.

394. Reforming Doctoral Study

5:15–6:30 p.m., Back Bay D, Sheraton

Program arranged by the MLA Task Force on Doctoral Study in Modern Language and Literature. *Presiding:* Russell A. Berman, Stanford Univ.

Speakers: Carlos J. Alonso, Columbia Univ.; Lanisa Kitchiner, Howard Univ.; David Laurence, MLA; Bethany Nowviskie, Univ. of Virginia; Elizabeth M. Schwartz, San Joaquin Delta Coll., CA; Sidonie Ann Smith, Univ. of Michigan, Ann Arbor; Kathleen Woodward, Univ. of Washington, Seattle

Doctoral study faces multiple pressures, including profound transformations in higher education and the academic job market, changing conditions for new faculty members, the new media of scholarly communication, and placements in nonfaculty positions. These and other factors question the viability of conventional assumptions regarding doctoral education.

395. Nabokov and American Literature: Intertexts and Influence

5:15–6:30 p.m., Beacon E, Sheraton

Program arranged by the International Vladimir Nabokov Society. *Presiding:* Christopher A. Link, State Univ. of New York, New Paltz

1. "The Indeterminate Double in Nabokov and Poe," Mark Noble, Georgia State Univ.
2. "Henry James and Vladimir Nabokov: Male Libido and Female Sexual Precocity in *Lolita* and *What Maisie Knew*," Afrin Zeenat, Univ. of Arkansas, Fayetteville
3. "Nabokov and Edmund Wilson: When Friends Turn Enemies," Catharine Theimer Nepomnyashchy, Barnard Coll.
4. "Reverse-Engineering the Elephant: Nabokov as Seen through Contemporary American Literature," Juan Martinez, Lebanon Valley Coll.

For abstracts, visit web.utk.edu/~sblackwe/nabamerican.htm.

396. Black Poetics

5:15–6:30 p.m., Liberty B, Sheraton

Program arranged by the Division on Black American Literature and Culture. *Presiding:* Jennifer DeVere Brody, Stanford Univ.

Speakers: Marcellus Blount, Columbia Univ.; Meta DuEwa Jones, Univ. of Texas, Austin; John Keene, Northwestern Univ.

This roundtable discusses new work in black poetics. More specifically, panelists will attend to questions of form and formalism in various genres. Statements will be brief to allow for audience participation and dialogue. How and why might it be useful to think about "black aesthetics" in the current moment?

397. Imagine a World without Animals?

5:15–6:30 p.m., 206, Hynes

Program arranged by the Division on Twentieth-Century French Literature. *Presiding:* Eliane F. DalMolin, Univ. of Connecticut, Storrs

1. "Présence et absence de l'animal: Histoire, études et débats," Anne Simon, Centre National de la Recherche Scientifique
2. "L'animal (tout) contre la solitude dans la littérature contemporaine," Eliane F. DalMolin
3. "Animalization, Empathy, and Disgust: Muriel Barbery's *L'élégance du hérisson*," Kathleen Robin Hart, Vassar Coll.

For copies of papers, write to eliane.dalmolin@uconn.edu after 20 Dec.

398. Courtly World and Ecocriticism

5:15–6:30 p.m., 313, Hynes

Program arranged by the International Courtly Literature Society. *Presiding:* Albrecht Classen, Univ. of Arizona

1. "The Role of the Lion as Civilizing Force in Chrétien de Troyes's *Yvain; ou, Le chevalier au lion*," Danielle Netzer, Penn State Univ., University Park

2. "Lapidary Economies: Courtly and Natural Riches in Remy Belleau's *Pierres précieuses* and *Bergerie*," Jessie Hock, Univ. of California, Berkeley
3. "Hypnerotomachia Poliphili and the Nature of Desire," Thomas Patrick Kealy, Colby-Sawyer Coll.

399. Term Limits: The Language of the Presidential Campaign

5:15–6:30 p.m., Commonwealth, Sheraton

Program arranged by the Division on Language and Society. *Presiding:* Bruce W. Robbins, Columbia Univ.

Speakers: David Bromwich, Yale Univ.; Donald E. Pease, Dartmouth Coll.; Hortense Jeanette Spillers, Vanderbilt Univ.

Three perspectives by distinguished scholars on the language used by the candidates in the 2012 presidential campaign.

400. Iberia Unbound

5:15–6:30 p.m., 303, Hynes

Program arranged by the Division on Medieval Hispanic Languages, Literatures, and Cultures. *Presiding:* Jean Dangler, Tulane Univ.

1. "The Arabic Translation of Orosius: Texts and Contexts," Adam E. Miyashiro, Richard Stockton Coll. of New Jersey
2. "Literary Polysystems: *Kalila wa Dimna*'s Journey from the Eastern Mediterranean to the Court of Alfonso the Wise," Jessica Zeitler, Univ. of Arizona
3. "Constructing a Spanish Tristan Identity in *Saga af Tristram ok Ísodd*," Nahir Otaño Gracia, Univ. of Massachusetts, Amherst
4. "Transconfessional Iberia: Erasures of Dogmatic Difference in Fourteenth-Century Spain," Gregory S. Hutcheson, Univ. of Louisville

401. Digital Archives and Their Margins

5:15–6:30 p.m., Berkeley, Sheraton

Program arranged by the Discussion Group on Bibliography and Textual Studies. *Presiding:* Alan Galey, Univ. of Toronto; Katherine D. Harris, San José State Univ.

1. "Echoes at Our Peril: Small Feminist Archives in Big Digital Humanities," Katherine D. Harris
2. "The Archipelagic Archive: Caribbean Studies on a Diff Key," Alexander Gil, Univ. of Virginia
3. "Universal Design and Disability in the Digital Archive," Karen Bourrier, Univ. of Western Ontario
4. "Digital Humanities and the Separation of Access, Ownership, and Reading," Zachary Zimmer, Virginia Polytechnic Inst. and State Univ.

For abstracts, visit individual.utoronto.ca/alangaley/files/MLA2013.pdf.

402. Textual Landscapes

5:15–6:30 p.m., 204, Hynes

Program arranged by the Division on Linguistic Approaches to Literature. *Presiding:* Laura Aull, Wake Forest Univ.

1. "Image Schemas in Kafkaesque Space," Michael E. Huffmaster, Marlboro Coll.
2. "There's a 'Here' There: Strategies for Anchoring and Destabilizing Narrative Space," Sabine D. Gross, Univ. of Wisconsin, Madison
3. "The Metaphorized Self in Narrative Space: A Corpus Analysis," Donald E. Hardy, Univ. of Nevada, Reno
4. "Wordplay and World Play: Projecting Fictional Worlds through Linguistic Creativity," Martin Boyne, Trent Univ., Champlain Coll.

For papers, write to jt96@buffalo.edu after 30 Nov.

403. *Eloge de la créolité*: Twenty-Five Years Later

5:15–6:30 p.m., 205, Hynes

Program arranged by the Division on Francophone Literatures and Cultures. *Presiding:* Renée Larrier, Rutgers Univ., New Brunswick

1. "*Créolité*: From Generations to Transformations, from Negritude to the *Tout-Monde*," Mylene Priam, Harvard Univ.
2. "Creolization, Creoleness: Inclusions and Exclusions," Holly Collins, Baylor Univ.
3. "Antillanité, créolité, littérature-monde—une relation discontinue," Oana Panaite, Indiana Univ., Bloomington

404. The Future of Chinese in the MLA

5:15–6:30 p.m., 201, Hynes

A linked session arranged in conjunction with the forum **The Twenty-First-Century MLA: Reimagining the Order of Things (222)**. *Presiding:* Galal Walker, Ohio State Univ., Columbus

Speakers: Christopher M. Lupke, Washington State Univ., Pullman; Richard Jean So, Univ. of Chicago; Jing Tsu, Yale Univ.

This roundtable will consider the field of Chinese studies, its role and its future within the organizing structure of the MLA.

405. New Liberalisms and Twenty-First-Century Culture

5:15–6:30 p.m., The Fens, Sheraton

Program arranged by the Marxist Literary Group. *Presiding:* Mathias Nilges, Saint Francis Xavier Univ.

1. "New Liberalism and the New Workplace," Sarah Brouillette, Carleton Univ.
2. "Never Settle: Neoliberalism and the New Scarcity," Andrew Pendakis, Univ. of Alberta
3. "Liberal Environmentalism and Oil Democracy," Imre Szeman, Univ. of Alberta

406. Classroom Space and Cyberspace: Business Writing Transitions in Casual and Professional Communication

5:15–6:30 p.m., Beacon D, Sheraton

Program arranged by the Association for Business Communication. *Presiding:* Mahli Xuan Mechenbier, Kent State Univ., Twinsburg

1. "Green Wedding Dresses, Diving Elbow Drops, and Charles Dickens: Interns' Transitions to Professional Social Media Writing," Robert McEachern, Southern Connecticut State Univ.
2. "'Sup, bro?': (In)Formal Communication between Student and Instructor in a Dual-Language Business Writing Setting," Jordan N. Canzonetta, Northern Illinois Univ.
3. "Assange and the Dirty Business of Technology: How Do We Teach E-ethics in Business Communications?" Katherine V. Wills, Indiana Univ.–Purdue Univ., Columbus

407. Mothers in Theory

5:15–6:30 p.m., 208, Hynes

A special session. *Presiding:* Elissa Marder, Emory Univ.

1. "Foucault's Malthusian Mother," Penelope Deutscher, Northwestern Univ.
2. "Reading Kang Sangjung's *Haha/Omoni* (Mother)," Margherita R. Long, Univ. of California, Riverside
3. "Dr. Schreber avec Shulamith Firestone," Andrew C. Parker, Rutgers Univ., New Brunswick

Friday, 4 January 6:45 p.m.

408. The Presidential Address

6:45 p.m., Constitution Ballroom, Sheraton

Presiding: Rosemary G. Feal, MLA

1. Report of the Executive Director, Rosemary G. Feal
2. The Presidential Address, Michael Bérubé, Penn State Univ., University Park, MLA President. Bérubé's address, "How We Got Here," weaves together two narrative threads, reviewing the intellectual trajectories that lead us to the study of language and literature as well as recent developments in American higher education. Bérubé will argue for an expansive concept of the MLA as a scholarly society, in the belief that a too-narrow affiliation with subdisciplinary fields of specialization has weakened the professoriat and contributed to the erosion of our working conditions.

Reception immediately following.

Friday, 4 January 7:00 p.m.

409. Cash Bar Arranged by the Division on Chicana and Chicano Literature

7:00–8:15 p.m., 302, Hynes

410. Cash Bar Arranged by the Rutgers University Department of English

7:00–8:15 p.m., Independence West, Sheraton

411. Cash Bar Arranged by the Division on the English Romantic Period and the Division on the Victorian Period

7:00–8:15 p.m., Republic Ballroom, Sheraton

411A. Cash Bar Arranged by the Friends and Colleagues of Eugene Vance (1934–2011)

7:00–8:15 p.m., The Fens, Sheraton

412. Cash Bar Arranged by the College of Humanities at the University of Arizona

7:00–8:15 p.m., 304, Hynes

413. Cash Bar Arranged by the University of Virginia English Department

7:00–8:15 p.m., Fairfax A, Sheraton

414. Cash Bar Arranged by the Boston University English Department

7:00–8:15 p.m., Liberty A, Sheraton

415. Cash Bar Arranged by the Penn State University Department of English

7:00–8:15 p.m., Fairfax B, Sheraton

416. Reception Arranged by the Stanford University English Department and the Division of Literatures, Cultures, and Languages

7:00–8:15 p.m., Independence East, Sheraton

417. Reception Arranged by the Yale University Department of English

7:00–8:15 p.m., Gardner, Sheraton

418. A Reading by Soledad Puértolas

7:00–8:15 p.m., 209, Hynes

Presiding: Francisca González-Arias, Univ. of Massachusetts, Lowell

Speaker: Soledad Puértolas, Real Academia de la Lengua

The contemporary Spanish novelist and short story writer Soledad Puértolas will read from her second novel, *Bordeaux*, and from her recent stories. Francisca González-Arias will read from her English translations of the author's work.

419. Global Shakespeares Open House

7:00–8:15 p.m., Back Bay D, Sheraton

Presiding: Peter S. Donaldson, Massachusetts Inst. of Tech.

Global Shakespeares (globalshakespeares.org/) is a participatory multicentric project providing free online access to performances of Shakespeare from many parts of the world. The session features presentations and free lab tours of the MIT HyperStudio.

420. Cash Bar Arranged by the University of New Hampshire English Department

7:00–8:15 p.m., Liberty C, Sheraton

421. Cash Bar Arranged by the Department of French and Italian, University of Wisconsin, Madison

7:00–8:15 p.m., 202, Hynes

422. Cash Bar Arranged by the American Literature Section

7:00–8:15 p.m., Liberty B, Sheraton

Saturday, 5 January 8:30 a.m.

423. A Critical Past?

8:30–9:45 a.m., Independence East, Sheraton

Program arranged by the Division on Nineteenth-Century American Literature. *Presiding:* Lloyd P. Pratt, Univ. of Oxford

1. "Cold War Melancholy, Cold War Hopes," Christopher D. Castiglia, Penn State Univ., University Park
2. "Midcentury Criticism and the Problem of the Individual," Jennifer L. Fleissner, Indiana Univ., Bloomington
3. "Leslie Fiedler and the Myth and Symbol School," Jonathan E. Freedman, Univ. of Michigan, Ann Arbor

Respondent: Samuel Otter, Univ. of California, Berkeley

424. Kierkegaard's Legacies

8:30–9:45 a.m., 305, Hynes

Program arranged by the Discussion Group on Scandinavian Languages and Literatures. *Presiding:* Ursula Lindqvist, Harvard Univ.

1. "Kierkegaard and the Postwar American Novel," Scott Dill, Univ. of North Carolina, Chapel Hill
2. "Anxiety and Social Security: Søren Kierkegaard's Legacy to the Welfare State," Lasse Horne Kjældgaard, Soc. for Danish Language and Literature
3. "Modernism through Kierkegaard," John N. Dudley, Univ. of Wisconsin, Madison
4. "Reading Blixen in the Light of Kierkegaard," Mads Bunch, Univ. of Copenhagen

For abstracts, visit scholar.harvard.edu/Lindqvist/announcements.

425. Numbers and Letters: Empirical Method in Literary Studies

8:30–9:45 a.m., Jefferson, Sheraton

Program arranged by the Division on Methods of Literary Research. *Presiding:* James F. English, Univ. of Pennsylvania

1. "Enumerating and Visualizing Early English Print," Robin Valenza, Univ. of Wisconsin, Madison
2. "The Imaginative Use of Numbers," Ted Underwood, Univ. of Illinois, Urbana
3. "Being and Time Management," Mark McGurl, Stanford Univ.

426. Parsing World Literature in the Twenty-First Century: Alternatives to Period, Region, and Genre

8:30–9:45 a.m., 202, Hynes

Program arranged by the Division on Comparative Studies in Twentieth-Century Literature. *Presiding:* Ramón Saldívar, Stanford Univ.

Speakers: Carolyn Jursa Ayers, Saint Mary's Univ., MN; Bella P. Brodzki, Sarah Lawrence Coll.; Waïl S. Hassan, Univ. of Illinois, Urbana; Eric Hayot, Penn State Univ., University Park; David L. Porter, Univ. of Michigan, Ann Arbor

For scholars and teachers of world literature in the twenty-first century, what are some conceptual alternatives for organizing acts of connection and comparison? How do we think outside the epistemic structures represented in MLA divisional organization, for example? Participants and audience members will share their thoughts and ideas on this issue.

427. Modernity or Postmodernity?

8:30–9:45 a.m., Beacon G, Sheraton

Program arranged by the Discussion Group on Present-Day English Language. *Presiding:* Emil Volek, Arizona State Univ.

1. "Knowing Kindness and Contiguous Strangers in Poetry of Witness," Dale Tracy, Queen's Univ.
2. "Modernism and Postmodernism: Two Voices of Modernity," Dulce M. Estevez, Arizona State Univ.

428. Environment and Media

8:30–9:45 a.m., Beacon D, Sheraton

Program arranged by the Association for the Study of Literature and the Environment. *Presiding:* Rosario Michelle Ramirez Matabuena, Florida State Univ.

1. "Visualizing Extremes: Photography and the Representation of Climate Change," Karla McManus, Concordia Univ.
2. "Playing Nature," Alenda Chang, Univ. of California, Berkeley
3. "You Are Here: Locative Media and the National Park Experience," Alison Byerly, Middlebury Coll.

429. Juan José Saer: Memory and Experience

8:30–9:45 a.m., 308, Hynes

A special session. *Presiding:* Mariana Amato, Univ. of Kentucky

1. "La memoria y lo siniestro en *Lugar*, de Juan José Saer," Jorgelina Fidia Corbatta, Wayne State Univ.
2. "Flashback: Trauma, Narration, and Collective Memory in Juan José Saer's *La grande*," Steve Dolph, Univ. of Pennsylvania
3. "Todo de nuevo, otra vez: Juan José Saer y el cine del regreso," Luigi Patruno, Harvard Univ.
4. "Poesía de la experiencia," Luis Othoniel Rosa, Duke Univ.

For abstracts, write to mariana.amato@uky.edu after 1 Dec.

430. Franco-American Literature of New England: New Perspectives on Place, Memory, and Identity

8:30–9:45 a.m., 204, Hynes

A special session. *Presiding:* Elizabeth Ann Blood, Salem State Univ.

1. "A Language Remains," Susan Pinette, Univ. of Maine, Orono

2. "Creating Franco-American Identity in the New Millennium: Normand Beaupré's *La Souillonne*," Elizabeth Duclos-Orsello, Salem State Univ.
3. "Insights into Contemporary Franco-America in Rhea Côté-Robbins and Grégoire Chabot: Re-evaluating Memory, Identity, and Place," Peggy Pacini, Université de Cergy-Pontoise

431. Fault Lines in American Literary History

8:30–9:45 a.m., Back Bay A, Sheraton

A special session. *Presiding:* Elizabeth Renker, Ohio State Univ., Columbus

Speakers: Dale Marie Bauer, Univ. of Illinois, Urbana; Lawrence I. Buell, Harvard Univ.; Karin LaGrand Hooks, Ohio State Univ., Columbus; Robert S. Levine, Univ. of Maryland, College Park; Elizabeth Renker

This roundtable will discuss particular "fault lines" in standard narratives of American literary history, including how we understand the political culture of the 1820s and 1830s; women novelists writing in the second half of the nineteenth century; literary historians from the 1890s; postbellum American poetry; and the current state of the disciplinary field vision.

432. Aural Literature and Close Listening

8:30–9:45 a.m., Beacon H, Sheraton

A special session. *Presiding:* Michelle Nancy Levy, Simon Fraser Univ., Burnaby

1. "The Case against Audiobooks," Matthew Rubery, Univ. of London, Queen Mary Coll.
2. "Aural Literacy in a Visual Era: Is Anyone Listening?" Cornelius Collins, Fordham Univ., Bronx
3. "Novel Sound Tracks and the Future of Hybridized Reading," Justin St. Clair, Univ. of South Alabama
4. "Poetry as MP3: PennSound, Poetry Recording, and the New Digital Archive," Lisa A. Hollenbach, Univ. of Wisconsin, Madison

For abstracts, write to mnl@sfu.ca.

433. With and beyond Freud: Trauma and Collective Memory

8:30–9:45 a.m., Gardner, Sheraton

A special session. *Presiding:* Rebecca A. Walsh, North Carolina State Univ.

1. "Postmemory, Gender Identity, and Gertrude Stein's *Ida*," Jody L. Cardinal, State Univ. of New York, Old Westbury
2. "Exit Strategy for the Race Paradigm," e. christi cunningham, Howard Univ.
3. "Lacan, Trauma, and Social Psychosis: Reading *A Visit from the Goon Squad*," Walter B. Kalaidjian, Emory Univ.

434. Rethinking Comparison: Latin America and East Asia

8:30–9:45 a.m., 203, Hynes

A special session. *Presiding:* Andrea Sabine Bachner, Penn State Univ., University Park

1. "The Coming Fusion: Imagining World History in the Early Twentieth Century," Christopher Paul Bush, Northwestern Univ.
2. "Peripheral Sinographers: First Latin American Accounts of China," Rosario Hubert, Harvard Univ.
3. "Cannibalism and (Counter)Culture: China and Latin America," Andrea Sabine Bachner

435. Violence and the Black Child in the Post-Civil-Rights United States

8:30–9:45 a.m., Liberty C, Sheraton

A special session. *Presiding:* Jennifer Griffiths, New York Inst. of Tech., Manhattan

1. "'My Portrait Was Gold': Resiliency and the Crisis of the Black Child's Image in Dael Orlandersmith's *The Gimmick*," Jennifer Griffiths
2. "'The Least of These': The Spectacle of Violence and the Black Child in *For Colored Girls* and *Precious*," Carol E. Henderson, Univ. of Delaware, Newark
3. "The Absence of Violence: Black Childhood and Confession in *Leaving Atlanta*," GerShun Avilez, Yale Univ.

436. Radical Environmentalism and Ecoterrorism in Post-1945 American Literature

8:30–9:45 a.m., Beacon E, Sheraton

A special session. *Presiding:* Zackary Vernon, Univ. of North Carolina, Chapel Hill

1. "Between Anarchy and Activism: Ecoterrorist Philosophy in Edward Abbey's *The Monkey Wrench Gang*," Zackary Vernon
2. "Saving the World in Science Fiction: Radical Environmentalism, Violence, and Nonviolence in *Avatar* and *A Door into Ocean*," Christy Tidwell, South Dakota School of Mines and Tech.
3. "The Radical Scene: Place, Space, and Ecotage; or, The Megamachine in the Garden," David Aitchison, Univ. of Wisconsin, Madison

437. Wit, Inspiration, and Fancy: The Early Modern Poetic Thought

8:30–9:45 a.m., Liberty B, Sheraton

A special session. *Presiding:* Michael Ursell, Univ. of California, Santa Cruz

1. "Inspiration as Work in the *Faerie Queene*," Stephen Guy-Bray, Univ. of British Columbia
2. "Eve's Imagination: Fancy, Reason, and the Genesis of Poetry," Jenna Lay, Lehigh Univ.
3. "'Prodigies of Wit and Pietie': Poetic Careers after Donne's *Poems, by J. D.* (1635)," Erin McCarthy, Ohio State Univ., Columbus

Respondent: Michael Ursell

438. Non-Tenure-Track Faculty Members in the Modern Languages: Issues and Directions

8:30–9:45 a.m., Liberty A, Sheraton

Program arranged by the MLA Committee on Contingent Labor in the Profession. *Presiding:* Glenn Levine, Univ. of California, Irvine

Speakers: Dorothea Heitsch, Univ. of North Carolina, Chapel Hill; Karen Lentz Madison, Univ. of Arkansas, Fayetteville; Maria Shine Stewart, John Carroll Univ.

Members of the MLA Committee on Contingent Labor in the Profession will present a special joint issue of the ADE and ADFL bulletins titled *Non-Tenure-Track Faculty Members in the Modern Languages: Issues and Directions*. Discussion will focus on the trends in contingent labor identified in the special issue and ways in which departments and faculty members can respond to these trends.

439. Emotions and Affects in Twentieth- and Twenty-First-Century Spanish Culture

8:30–9:45 a.m., 209, Hynes

Program arranged by the Division on Twentieth-Century Spanish Literature. *Presiding:* Luisa Elena Delgado, Univ. of Illinois, Urbana

1. "Emotions, Historical Memory, and the National Essay," Javier Krauel, Univ. of Colorado, Boulder
2. "Emotional Texts: Reading Luis Cernuda's Mexico," Enrique Álvarez, Florida State Univ.
3. "Si me pasa a mí, te pasa a ti y también al operario," Germán Labrador Méndez, Princeton Univ.

440. How I Got Started in Digital Humanities: New Digital Projects from DHCommons

8:30–9:45 a.m., Commonwealth, Sheraton

A special session. *Presiding:* Ryan Cordell, Northeastern Univ.; Katherine Singer, Mount Holyoke Coll.

Speakers: Gert Buelens, Ghent Univ.; Sheila T. Cavanagh, Emory Univ.; Malcolm Alan Compitello, Univ. of Arizona; Gabriel Hankins, Univ. of Virginia; Alexander C. Y. Huang, George Washington Univ.; Kevin Quarmby, Emory Univ.; Lynn Ramey, Vanderbilt Univ.; Matthew Schultz, Vassar Coll.

This digital roundtable aims to give insight into challenges and opportunities for new digital humanists: Instead of presenting polished projects, panelists will share their experiences as developing DH practitioners working through research and pedagogical obstacles. Each participant will present lightning talks and then discuss the projects in more detail at individual tables.

For abstracts, visit ryan.cordells.us/mla13-how-i-got-started-in-DH after 1 Jan.

441. Disability in *Jane Eyre*: The Madwoman and the Blindman

8:30–9:45 a.m., Hampton, Sheraton

A special session. *Presiding:* Elizabeth J. Donaldson, New York Inst. of Tech., Old Westbury; Julia Miele Rodas, Bronx Community Coll., City Univ. of New York

1. "From Custodial Care to Caring Labor: Caregiving in *Jane Eyre*," Chris Gabbard, Univ. of North Florida
2. "Illness, Disability, and Recognition in *Jane Eyre*," Susannah B. Mintz, Skidmore Coll.
3. "Visions of Rochester," Martha Stoddard Holmes, California State Univ., San Marcos

Respondent: Lennard J. Davis, Univ. of Illinois, Chicago

For abstracts, write to edonalds@nyit.edu.

442. Reading Aloud to Revise: Exploring the Role of Intonation in Silent Written Language

8:30–9:45 a.m., Fairfax B, Sheraton

A special session. *Presiding:* Peter Elbow, Univ. of Massachusetts, Amherst

Reading aloud to revise is a celebrated practice, but it is too little taught as a concrete skill and too little analyzed from a linguistic point of view. In this workshop, participants will explore this valuable teaching technique. We will work on sample passages by reading them aloud with attention to rhythm and sound and will analyze the linguistics

of intonation to show why the tongue is a reliable guide to strong clear prose.

For two chapters from Elbow's recent book, write to elbow@english.umass.edu.

443. Love and Its Discontents

8:30–9:45 a.m., Independence West, Sheraton

A special session. *Presiding:* Erwin R. Rosinberg, Emory Univ.

1. "(Black) Love," Sharon Patricia Holland, Duke Univ.
2. "Foucault and Sedgwick: A Dialogue on Love," Lynne Huffer, Emory Univ.
3. "'I Love You': Fantasy, Temporality, and the Politics of Love," Ashley Shelden, Kennesaw State Univ.

444. The Kafka Factor in Post-Holocaust Film and Literature

8:30–9:45 a.m., 313, Hynes

A special session. *Presiding:* Marie Luise Caputo-Mayr, Temple Univ., Philadelphia

Speakers: Susan Jacobowitz, Queensborough Community Coll., City Univ. of New York; Keith Leslie Johnson, Augusta State Univ.; Primus-Heinz Kucher, Universität Klagenfurt; Ido Lewit, Tel Aviv Univ.; Martin Modlinger, Univ. of Bremen; Lynn Louise Wolff, Univ. of Stuttgart

Respondent: Dagmar C. G. Lorenz, Univ. of Illinois, Chicago

The influence of Kafka's work on post-1945 literature, graphic art, and film (Welles) about existential uncertainty. Reactions to inhumane power and bureaucracies (biopolitical view, literary historiography): Adler, Coetzee, Hilsenrath, Rushdie, Sebald. Graphic art by Bechtel, Satrapi, Shaun Tan, and Yang. Kafka—prescient of the Holocaust?

For abstracts, visit www.kafkasocietyofamerica.org.

445. Mobile Texts to Performative Adaptations: Fresh Looks at Editing Medieval and Renaissance Poetry and Music

8:30–9:45 a.m., Beacon A, Sheraton

Program arranged by the Society for Textual Scholarship. *Presiding:* Dario Del Puppo, Trinity Coll., CT

1. "Mobile Texts and Local Options: Geography and Editing," H. Wayne Storey, Indiana Univ., Bloomington
2. "You Can Say That Again: The Transmission of Old French Refrains," Daniel E. O'Sullivan, Univ. of Mississippi
3. "Renaissance Instrumentalists as Translators," Victor Coehlo, Boston Univ.; Keith Polk, Univ. of New Hampshire, Durham

For abstracts, write to dario.delpuppo@trincoll.edu after 10 Dec.

446. Language Program Evaluation: Goals and Accountability in Language, Culture, and Literary Studies

8:30–9:45 a.m., 207, Hynes

Program arranged by the American Association of University Supervisors and Coordinators. *Presiding:* Nicole Mills, Harvard Univ.; John Norris, Georgetown Univ.

1. "Responding to Accountability Mandates in the Humanities: One Foreign Language Department's Response," Heidi Byrnes, Georgetown Univ.
2. "Reframing Assessment: 'Glocal' Innovation and Accountability," Theodore Joseph Cachey, Univ. of Notre Dame
3. "Using Empowerment Evaluation to Promote Change in the 'Two-Tiered' System," Alessandro Zannirato, Johns Hopkins Univ., MD

447. O'Neill and Postcolonialism

8:30–9:45 a.m., Back Bay B, Sheraton

Program arranged by the Eugene O'Neill Society. *Presiding:* J. Chris Westgate, California State Univ., Fullerton

1. "Memory, Reversion, and Race: An Exploration of Double Consciousness in Eugene O'Neill's *Emperor Jones*," Jason Kordich, California State Univ., Fullerton
2. "The Emperor's Remains," Katie Johnson, Miami Univ., Oxford
3. "Staging Marco Millions in 'Postcolonial' China," Xuefeng Zhu, Nanjing Univ.

For abstracts, visit www.eugeneoneillsociety.org.

448. Italy in the Mediterranean

8:30–9:45 a.m., 307, Hynes

Program arranged by the Division on Medieval and Renaissance Italian Literature. *Presiding:* Bernardo Piciche, Virginia Commonwealth Univ.

1. "'Italia mia': Petrarch's Ideal beyond Literature," Roberto Pesce, Tulane Univ.
2. "Mediterranean Renaissance: Humanists, Merchants, and Historians between Italy and Ragusa (Dubrovnik)," Filippo Naitana, Quinnipiac Univ.
3. "Castiglione's Mediterranean: Alexander the Great and Charles V in *Il cortegiano*," Andrea Moudarres, Univ. of California, Los Angeles

4. "The Mediterraneity of Leo Africanus and the Role of an Epilogue," Martino Lovato, Univ. of Texas, Austin

449. Curated and Curating Lives

8:30–9:45 a.m., Berkeley, Sheraton

Program arranged by the Division on Autobiography, Biography, and Life Writing. *Presiding:* Julie Rak, Univ. of Alberta

1. "Curating Lives: Museums, Archives, Online Sites," Alison Booth, Univ. of Virginia
2. "Curating Confession: The Intersection of Communicative Capitalism and Autobiography Online," Anna Poletti, Monash Univ.
3. "Digital Dioramas: Curating Life Narratives on the World Wide Web," Laurie McNeill, Univ. of British Columbia
4. "Archive of Addiction: Augusten Burroughs's *Dry: In Pictures*," Nicole M. Stamant, Agnes Scott Coll.

For abstracts, write to jrak@ualberta.ca.

450. Archaic Returns: Alchemies of Old and New Media

8:30–9:45 a.m., Fairfax A, Sheraton

Program arranged by the Division on Literature and Other Arts. *Presiding:* Elissa Marder, Emory Univ.

1. "A Sub-sublibrarian for the Digital Archive," Jamie Jones, Univ. of Michigan, Ann Arbor
2. "*Gangs of New York*: Fetishizing the Archive, from Benjamin to Scorsese," Melissa Tuckman, Princeton Univ.
3. "Pocket Wireless and the Shape of Media to Come, 1899–1920," Grant Wythoff, Princeton Univ.

451. Scholarly Journals: New Challenges and Opportunities

8:30–9:45 a.m., Public Garden, Sheraton

Program arranged by the MLA Delegate Assembly. *Presiding:* Ana-Maria Medina, Metropolitan State Coll. of Denver

Speakers: Lois Bacon, EBSCO; Marshall J. Brown, Univ. of Washington, Seattle; Stuart Alexander Day, Univ. of Kansas; Judy Luther, Informed Strategies; Dana D. Nelson, Vanderbilt Univ.; Joseph Paul Tabbi, Univ. of Illinois, Chicago; Bonnie Wheeler, Southern Methodist Univ.

Changes are happening to the scholarly journal, a fundamental institution of our professional life. New modes of communication open promising possibilities, even as financial challenges to print media and education make this time difficult. A panel of editors, publishers, and librarians will address these topics, carrying forward a discussion begun at the 2012 Delegate Assembly meeting.

452. Watching the World: Early Modern Spectatorship beyond Theater

8:30–9:45 a.m., 205, Hynes

Program arranged by the Division on Seventeenth-Century French Literature. *Presiding:* Claire B. Goldstein, Miami Univ., Oxford

1. "Beholding Anxiety: Poussin and the Snake," Juliette Cherbuliez, Univ. of Minnesota, Twin Cities
2. "'Avec confusion j'ai vu cent fois tes feintes': Spectatorship, Spectacle, and Belief according to Diocletian, Rotrou, and Pascal," Hall Bjornstad, Indiana Univ., Bloomington
3. "Mapping Knowledge in the Seventeenth Century: Painting Versailles and Dutch Cities," Harriet Stone, Washington Univ. in St. Louis

Respondent: Claire B. Goldstein

For abstracts, write to goldstc@muohio.edu after 15 Dec.

453. Victorian Attention

8:30–9:45 a.m., Back Bay D, Sheraton

Program arranged by the Division on the Victorian Period. *Presiding:* William A. Cohen, Univ. of Maryland, College Park

1. "Book Butterfly, Browser, English Reader," Debra Gettelman, Coll. of the Holy Cross
2. "Brain Training: Victorian Experiments in Bibliotherapy and Creativity," Vanessa Ryan, Brown Univ.
3. "On Being Interested," Lucy Hartley, Univ. of Michigan, Ann Arbor

For abstracts, write to eg48@columbia.edu after 1 Dec.

454. Mathematics in the "Goethezeit"

8:30–9:45 a.m., 303, Hynes

Program arranged by the Goethe Society of North America and the Division on Eighteenth- and Early-Nineteenth-Century German Literature. *Presiding:* John H. Smith, Univ. of Waterloo

1. "Lichtenberg's Differential Calculus of Metaphor," Anthony Mahler, Univ. of Chicago
2. "The Analysis of the Infinite," Howard M. Pollack-Milgate, DePauw Univ.
3. "Mathemathics, Hermeneutics, Transcendence: Jacobi's *Über die Lehre des Spinoza*," Stephan Mühr, Univ. of Pretoria

455. The Parchment of Kashmir

8:30–9:45 a.m., 206, Hynes

Program arranged by the Discussion Group on South Asian Languages and Literatures. *Presiding:* Nyla Ali Khan, Univ. of Oklahoma

1. "Mission Kashmiriyat: Paradise Lost and (Re)-Gained?" Alpana Sharma, Wright State Univ.
2. "Kashmiriyat and Gender in *Endless Rain* and *The Collaborator*," Robin E. Field, King's Coll.
3. "'My Memory Is Again in the Way of Your History': Narratives of Resistance and Their Erasure in Kashmir," Namrata Mitra, John Carroll Univ.
4. "Postsecular Kashmir," M. Ratti, Univ. of Oxford

For abstracts, write to nylakhan@aol.com after 1 Jan.

456. The Morisco Minority in Spanish Early Modern Drama

8:30–9:45 a.m., 201, Hynes

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Drama. *Presiding:* José R. Cartagena-Calderón, Pomona Coll.; Barbara Simerka, Queens Coll., City Univ. of New York

1. "From a Religious Opponent to a Legal Enemy: A Paradigm Shift of the 'Morisco' in *Los moriscos de Hornachos*," Melissa Figueroa, Cornell Univ.
2. "Moriscos and the Safety of Difference in Calderón de la Barca's *Amar después de la muerte*," Christina H. Lee, Princeton Univ.
3. "Lope's Reluctant Morisco: Identity and Interpellation in *La villana de Getafe*," Christopher B. Weimer, Oklahoma State Univ., Stillwater
4. "'Por oponerse en todo a las pragmáticas nuestras': Moriscos Passing as Moors in the *Comedia*," Javier Irigoyen-Garcia, Univ. of Illinois, Urbana

457. Biopolitics and Its Limits

8:30–9:45 a.m., Riverway, Sheraton

Program arranged by the Discussion Group on Interdisciplinary Approaches to Culture and Society. *Presiding:* Sophia A. McClennen, Penn State Univ., University Park

1. "Subject and Substance: Theorizing the Limits of Biopolitics," Christopher David Breu, Illinois State Univ.
2. "Biopolitics, Environmentalism, and the Management of Reproductive Lives," Karen Weingarten, Queens Coll., City Univ. of New York
3. "Biopolitics and the Problem of Interiority," Leerom Medovoi, Portland State Univ.
4. "The Life of Class," Peter James Hitchcock, Baruch Coll., City Univ. of New York

Respondent: Sophia A. McClennen

458. Religion in Science and Speculative Fiction

8:30–9:45 a.m., The Fens, Sheraton

Program arranged by the Discussion Group on Science Fiction and Utopian and Fantastic Literature. *Presiding:* Peter Yoonsuk Paik, Univ. of Wisconsin, Milwaukee

1. "Precogs, Hallucinogens, and Free Will: *The Three Stigmata of Palmer Eldritch*," Shayani Bhattacharya, Univ. at Buffalo, State Univ. of New York
2. "The Art of Theotronics: Science and Religion in the Margins in Kojo Laing's *Big Bishop Roko*," Ian MacDonald, Columbia Univ.
3. "'That Mortal Taste': Death, Language, and the Fall in Contemporary Science Fiction," Lara A. Dodds, Mississippi State Univ.
4. "Science Fiction, Religion, and the Afterlife," Stephen Louis Burt, Harvard Univ.

For copies of abstracts, write to pypaik@gmail.com.

Saturday, 5 January 10:15 a.m.

459. Teaching Arabic Literature

10:15–11:30 a.m., 207, Hynes

Program arranged by the MLA Publications Committee

1. "Teaching the Modern Arabic Poem in Translation," Muhsin J. al-Musawi, Columbia Univ.
2. "Proxidistant Reading: Teaching the Modern Arab Renaissance in the United States Comparative Literature Classroom," Shaden M. Tageldin, Univ. of Minnesota, Twin Cities
3. "Empires, Politics, Aesthetics: Teaching *Season of Migration to the North* under the Auspices of the CIA," Elizabeth M. Holt, Bard Coll.

Respondent: Vilashini Cooppan, Univ. of California, Santa Cruz

For abstracts, write to wcohen@umd.edu after 1 Dec.

460. Games, Tricks, and Illusions

10:15–11:30 a.m., 305, Hynes

Program arranged by the Division on Seventeenth-, Eighteenth-, and Nineteenth-Century

Italian Literature. *Presiding:* Nathalie Hester, Univ. of Oregon

1. "Beguiling Allegory: The Representation of Mary Magdalene between Baroque Poetry and Painting," Alessio Lerro, Rutgers Univ., New Brunswick
2. "Playing with Words in the Salons: The Literary Portrait as a Social-Networking Tool," Irene Zanini-Cordi, Florida State Univ.
3. "Rewriting National History: Pedagogy and Spectacularization in the Panoramas' Optical Tricks," Lisa Sarti, Graduate Center, City Univ. of New York

461. The Future of Writing Studies in the MLA

10:15–11:30 a.m., Back Bay D, Sheraton

A linked session arranged in conjunction with the forum **The Twenty-First-Century MLA: Reimagining the Order of Things (222)**. *Presiding:* Michael F. Bernard-Donals, Univ. of Wisconsin, Madison

Speakers: Gail E. Hawisher, Univ. of Illinois, Urbana; Catherine Jean Prendergast, Univ. of Illinois, Urbana; Cynthia L. Selfe, Ohio State Univ., Columbus; Howard B. Tinberg, Bristol Community Coll., MA

This roundtable will consider the fields of rhetoric and composition and the teaching of writing within the organzing structures of the MLA.

462. "The Cords of All Link Back": Joyce and Intertextuality

10:15–11:30 a.m., Public Garden, Sheraton

Program arranged by the International James Joyce Foundation. *Presiding:* Sheldon R. Brivic, Temple Univ., Philadelphia

1. "'A.E.I.O.U.': Joyce, Intertextuality, and Debt," Katherine Ebury, Univ. of York
2. "Interbibliography in the Library Chapter," Ronan Crowley, Univ. at Buffalo, State Univ. of New York
3. "The Intertextual World of Joyce and Kate Bush," John McCombe, Univ. of Dayton
4. "Identifying Ulysses: 'Oxen of the Sun,'" Sheldon R. Brivic

463. Antebellum Secularisms

10:15–11:30 a.m., Independence East, Sheraton

A special session. *Presiding:* Charles Capper, Boston Univ.

1. "Gifts, Tokens, and Souvenirs: Reading for Morals in Antebellum America," Justine S. Murison, Univ. of Illinois, Urbana
2. "Emerson and 'Copernican Religion,'" Robert Milder, Washington Univ. in St. Louis
3. "Thoreau and Secularization," Randall Fuller, Univ. of Tulsa

For abstracts, write to rmilder@wustl.edu.

464. Thinking the South Atlantic: Africa–Latin America Exchanges

10:15–11:30 a.m., 308, Hynes

A special session. *Presiding:* Kerry Bystrom, Bard Coll.

1. "The Geographies of Creolization: Thomas Mofolo's *Chaka* and Negritude's Ethnic Bodies," Kirk Sides, Univ. of California, Los Angeles
2. "Peter Abrahams, Jamaica, and the Cold War," Kerry Bystrom
3. "Historical Heterodox in *Patriots* and *Caracol Beach*," Lanie Millar, Univ. of Oregon
4. "Pervasive and Perverted Discipline: Retrospectives of the Argentine and South African Repressive Regimes," Norma Kaminsky, Univ. of Washington, Seattle

465. Afterlife and Image: Rethinking the Politics of Memory through Visual Culture in Contemporary Spain

10:15–11:30 a.m., 301, Hynes

A special session. *Presiding:* Patricia M. Keller, Cornell Univ.

1. "Afterlife and Bare Life: Victimhood, Biopolitics, and Political Religion," Justin Crumbaugh, Mount Holyoke Coll.
2. "From Afterlife to Afterimage: History Happens with Photography," Patricia M. Keller
3. "La ilegibilidad del legado: Cine, comunidad y la promesa de la herencia," Cristina Moreiras-Menor, Univ. of Michigan, Ann Arbor

For abstracts, write to pkeller@cornell.edu.

466. Passionate Milton: Readings and Representations of *Paradise Lost*

10:15–11:30 a.m., Berkeley, Sheraton

A special session. *Presiding:* Stella P. Revard, Southern Illinois Univ., Edwardsville

1. "The Anxiety of Joy in *Paradise Lost*," Mary Fenton, Western Carolina Univ.
2. "Milton's Wondrous Passion: Affectivity and Sublimity in *Paradise Lost*," N. K. Sugimura, Georgetown Univ.

3. "Milton's Passionate Epic: Artists Reading *Paradise Lost*," Wendy Ann Furman-Adams, Whittier Coll.

For abstracts, visit miltonsociety.org after 1 Nov.

467. Franco-American Literature of New England: Readings and Discussion with Contemporary Authors

10:15–11:30 a.m., 204, Hynes

A special session. *Presiding:* Elizabeth Duclos-Orsello, Salem State Univ.

Speakers: Raymond Beauchemin, Hamilton, ON; Norman Beaupré, Univ. of New England; Rhea Côté Robbins, Univ. of Maine, Orono

Respondent: Elizabeth Ann Blood, Salem State Univ.

This public-reading roundtable will introduce MLA members to the recent Franco-American literary renaissance in New England. Norman Beaupré, Rhea Côté Robbins, and Raymond Beauchemin will read excerpts from their works, exploring themes of identity, place, and memory and (re)defining what it means to be Franco-American in the twenty-first century.

468. Responses to Werner Hamacher's "95 Theses on Philology"

10:15–11:30 a.m., 313, Hynes

Program arranged by the Division on Philosophical Approaches to Literature. *Presiding:* Gerhard Richter, Brown Univ.

1. "Rereading *Tempus Fugit*," Thomas Schestag, Johann Wolfgang Goethe-Universität
2. "The 'Philía' of 'Philologie,'" Susan Bernstein, Brown Univ.
3. "48; or, Why Werner Hamacher Can't Count," Jan P. Plug, Univ. of Western Ontario
4. "Further Thoughts," Werner Hamacher, Univ. of Frankfurt

469. Leaders on the Right Track in the Academy

10:15–11:30 a.m., Fairfax A, Sheraton

Program arranged by the Office of the Executive Director. *Presiding:* Rosemary G. Feal, MLA

Speakers: Brenda Bethman, Univ. of Missouri, Kansas City; Erick R. Kelemen, Fordham Univ., Bronx; Tara Christie Kinsey, Princeton Univ.; Paul Martin, MacEwan Univ.; Caryl McFarlane, Woodrow Wilson National Fellowship Foundation; Sarah P. Sutherland, Mount Holyoke Coll.; Amanda L. Watson, New York Univ. Bobst Library

Many academic leaders with PhDs hold positions off the tenure track. This roundtable explores the career paths of the participants: director of a university women's center, director of a center for teaching excellence, associate director of leadership gifts in a development office, faculty development coordinator, senior program officer at a foundation, senior adviser to a college president, and research and instruction librarian.

470. Exemplarity of Economics and Empire in Cervantes's *Novelas ejemplares*

10:15–11:30 a.m., 201, Hynes

Program arranged by the Cervantes Society of America and the Division on Sixteenth- and Seventeenth-Century Spanish Poetry and Prose. *Presiding:* Adrienne L. Martín, Univ. of California, Davis; Steven Wagschal, Indiana Univ., Bloomington

1. "Cervantes's *Novelas ejemplares* in the Twenty-First Century: Trials of Identity, Fissures of Empire," William Henry Clamurro, Emporia State Univ.
2. "Economics and Exemplarity in Cervantes's *Novelas ejemplares*," Brian Brewer, Univ. of Dublin
3. "Hands, Discourse, and Economic Production in the *Novelas ejemplares*," Ryan Schmitz, Texas Christian Univ.

471. The Undead South: Beyond the Gothic

10:15–11:30 a.m., Liberty C, Sheraton

Program arranged by the Society for the Study of Southern Literature. *Presiding:* Eric Gary Anderson, George Mason Univ.; Daniel Cross Turner, Coastal Carolina Univ.

1. "Disrupting 'Hillbilly Horror': Documentary and Realism in Contemporary Films of the 'Mountain South,'" Leigh Anne Duck, Univ. of Mississippi
2. "Second Life: Salvage Operations in McCarthy's Undead South," Susan L. Edmunds, Syracuse Univ.
3. "When Dead Men Talk: Southern Pasts and the Promise of a Just Future," Brian J. Norman, Loyola Coll.
4. "Funeral Practices and Choctaw Women's Power in LeAnne Howe's *Shell Shaker*," Kirstin L. Squint, High Point Univ.

For abstracts, visit library.sc.edu/blogs/sssl/.

472. LGBTQI Graduate Students and Academia

10:15–11:30 a.m., Beacon D, Sheraton

Program arranged by the Graduate Student Caucus. *Presiding:* Corey Twitchell, Washington Univ. in St. Louis

1. "Confronting Institutionalized Heterosexism: Responsibilities of Queer Feminist Dissertation Writing," Jennifer Fallas, Bridgewater State Univ.
2. "Damage Control: The Establishment of College and University LGBTQI Resource Centers," Judith Jarvis, Harvard Univ.
3. "Politicizing the Personal: Autobiographical Narratives and LGBTQI Academic Life," Jill Pruett, Univ. of Alabama, Birmingham

473. Print and Beyond: Publishing Rossetti, Morris, and the Aesthetes

10:15–11:30 a.m., Beacon A, Sheraton

Program arranged by the William Morris Society and the Society for the History of Authorship, Reading, and Publishing. *Presiding:* Margaretta S. Frederick, Delaware Art Museum

1. "Dante G. Rossetti's 'Prosperpine' in a Variety of Media," Sarah Storti, Univ. of Virginia
2. "Printing a Pocket Cathedral: Morris's *The Wood beyond the World*," Laura Golobish, Nashville Public Library
3. "William Morris and Print Culture," Elizabeth Carolyn Miller, Univ. of California, Davis
4. "The Aesthetic Ideal in Beardsley's *Morte D'Arthur*," Britten LaRue, Southern Methodist Univ.

For abstracts, write to florence-boos@uiowa.edu.

474. Thoughts for American Transcendentalism on War and Death

10:15–11:30 a.m., Back Bay A, Sheraton

A special session. *Presiding:* Jonathan W. D. Murphy, Texas A&M International Univ.

1. "Emerson and the Labors of Freedom and Peace," Eduardo Lujan Cadava, Princeton Univ.
2. "Sharpe's Rifles and Radical Leaves: Anticipation, Phenomena, and Violence in Thoreau," Michael G. Ziser, Univ. of California, Davis

For abstracts, visit tamiu.academia.edu/JonathanMurphy.

475. Why Do Literary History?

10:15–11:30 a.m., Back Bay C, Sheraton

A special session. *Presiding:* Sharon M. Harris, Univ. of Connecticut, Storrs

Speakers: Robert Lawrence Caserio, Penn State Univ., University Park; Leonard Cassuto, Fordham Univ., Lincoln Center; Susan Mary Griffin, Univ. of Louisville; Gordon N. Hutner, Univ. of Illinois, Urbana; Deidre Shauna Lynch, Univ. of Toronto

To its practitioners, writing literary history appears to be all-absorbing and self-justifying. We rarely explain *why* it should absorb us and our readers. This roundtable brings together a diverse range of literary historians to talk about why we do literary history.

476. Vital Knowledge: Reading Standards in the Nineteenth Century

10:15–11:30 a.m., 202, Hynes

A special session

1. "The Ambiguous Column: Autobiography, Biology, and the Measure of Life," Andrew Piper, McGill Univ.
2. "Red Herrings and Other Diversions," Elisa Tamarkin, Univ. of California, Berkeley
3. "Literary Merits and Metrics: Numbers, Tests, Aesthetics," Maurice Sherwood Lee, Boston Univ.

477. Business Meeting of the North American Heine Society: Rereading Heine

10:15–11:30 a.m., 303, Hynes

Presiding: Jonathan S. Skolnik, Univ. of Massachusetts, Amherst

1. "The Future, I Fear: Heine in Marx," Paul North, Yale Univ.
2. "Freud Reading Heine, Again," Liliane Weissberg, Univ. of Pennsylvania

478. Black Feminist Theory in the Age of Michelle Obama

10:15–11:30 a.m., Independence West, Sheraton

A special session. *Presiding:* Joycelyn K. Moody, Univ. of Texas, San Antonio

1. "Marriage, Michelle, *Mahogany*: The Post-Civil-Rights Black Female Professional," Miriam Thaggert, Univ. of Iowa
2. "A Semiotics of (Online) Desire: Michelle Obama and the Politics of Aspiration," Koritha Mitchell, Ohio State Univ., Columbus
3. "*Black Women State of the Union* and the Precarities of Black Womanhood after 2008," Erica Edwards, Univ. of California, Riverside

479. Contemporary French Film

10:15–11:30 a.m., 206, Hynes

A special session. *Presiding:* Richard Neupert, Univ. of Georgia

1. "French Autobiographical Cinema," Kelley Conway, Univ. of Wisconsin, Madison

2. "France's First (Screen) Family: Domestic Aesthetics of Donzelli and Elkaim," Tim Palmer, Univ. of North Carolina, Wilmington
3. "The 'Glocal' Politics of Contemporary French Film Comedy," Charlie Michael, Univ. of Miami

480. Josephine A. Roberts Forum: Gender and Literacies in Early Modern England

10:15–11:30 a.m., Liberty A, Sheraton

Program arranged by the Renaissance English Text Society. *Presiding:* Jaime Goodrich, Wayne State Univ.; Elizabeth H. Hageman, Univ. of New Hampshire, Durham

1. "Mary, Queen of Scots, and the Casket Letters: Literacy, Promiscuity, and the Question of Female Authenticity in Sixteenth-Century England," Katherine Kellett, Penn State Univ., Altoona
2. "Women's Musical Literacy: 'Anne Twice, Her Booke,'" Laura Estill, Univ. of Victoria
3. "The Letter of the Lord: Commonwealth and Restoration Sectarian Women and the False Professors," Margaret J. M. Ezell, Texas A&M Univ., College Station

Respondent: Margaret W. Ferguson, Univ. of California, Davis

481. Chaucer and Philosophy: A Session in Honor of Eugene A. Vance

10:15–11:30 a.m., Back Bay B, Sheraton

Program arranged by the Division on Chaucer. *Presiding:* Jessica Rosenfeld, Washington Univ. in St. Louis

1. "Figuration," Michelle A. Karnes, Stanford Univ.
2. "Ethical Chaucer: Encountering the Neighbor in the Monk's 'Tragedie' of Pedro I of Castile and León," Emily Houlik-Ritchey, Indiana Univ., Bloomington
3. "Aristotle's Heir in Philosophy?" Kellie Robertson, Univ. of Wisconsin, Madison

482. Emotions and Affect in Russian Literature

10:15–11:30 a.m., 307, Hynes

Program arranged by the Discussion Group on Slavic Literatures and Cultures. *Presiding:* David L. Cooper, Univ. of Illinois, Urbana

1. "The Embarrassing Insistence of the Theological Imperative in the Society Novel: Genre, Narrative, and Affect in Dostoevsky's *The Idiot*," Alyson Tapp, Reed Coll.
2. "The Efficacy of Affect: Bergson, the Avant-Garde, and Andrei Platonov's Grief-Soaked Things," Jonathan Brooks Platt, Univ. of Pittsburgh

Respondent: Valeria Sobol, Univ. of Illinois, Urbana

For abstracts, visit mlaslavic2013.blogspot.com/.

483. Disability Studies Methodologies

10:15–11:30 a.m., Hampton, Sheraton

Program arranged by the Division on Disability Studies. *Presiding:* Encarnación Juárez-Almendros, Univ. of Notre Dame

1. "Disability Studies: Between Reality and Representation," Allison Cattell, Univ. of Waterloo
2. "*Galerie de difformité*: Disability Studies as Interdisciplinary Intervention," Gretchen E. Henderson, Massachusetts Inst. of Tech.
3. "Beyond Analogy: Disability, Intersectionality, and Supplementarity," Ellen Samuels, Univ. of Wisconsin, Madison
4. "Approaches to Teaching the Spanish Renaissance from a Disability Studies Perspective," Encarnación Juárez-Almendros

484. W. S. Gilbert as Author and Critic

10:15–11:30 a.m., Beacon H, Sheraton

Program arranged by the Lyrica Society for Word-Music Relations. *Presiding:* Jeff Dailey, Five Towns Coll.

1. "Repetition versus Repetitiousness in W. S. Gilbert; or, 'It's the Same Thing.' 'Is It?,'" Shoshana Milgram Knapp, Virginia Polytechnic Inst. and State Univ.
2. "'A Respectful Perversion': W. S. Gilbert and *The Princess* in Adaptation," Sarah Weaver, Univ. of Cambridge
3. "'If You're Anxious for to Shine in the High Aesthetic Line': How W. S. Gilbert's Libretto for *Patience* Influenced Oscar Wilde's Success in America," Svetlana Bochman, Graduate Center, City Univ. of New York
4. "The Tribulations of a Stock Character: Metatheatrical Humor and Characters' Suffering in Gilbert's *Sensation Novel* and *Ruddigore*," Laura Kasson Fiss, Indiana Univ., Bloomington

For abstracts, visit www.lyricasociety.org/.

485. Inventing New Journals: The Pressures for and against New Scholarly Publications

10:15–11:30 a.m., Riverway, Sheraton

Program arranged by the Council of Editors of Learned Journals. *Presiding:* Alan Rauch, Univ. of North Carolina, Charlotte

Speakers: Myra Seaman, Coll. of Charleston; Masoud Yazdani, Intellect, Ltd.

New journals are consistently needed to respond to critical trends and increasing pressures to publish. But fiscal pressures militate against journals and the editorial work needed to sustain them. How do we, as academics, editors, publishers, and administrators, negotiate this?

For position descriptions, visit webpages.uncc.edu/~arauch/Inventing-New-Journals.html after 1 Jan.

486. Games for Teaching Language, Literature, and Writing

10:15–11:30 a.m., Commonwealth, Sheraton

Program arranged by the MLA Committee on Information Technology. *Presiding:* Brian Croxall, Emory Univ.

Speakers: Evelyn Baldwin, Univ. of Arkansas, Fayetteville; Mikhail Gershovich, Baruch Coll., City Univ. of New York; Janice McCoy, Univ. of Virginia; Ilknur Oded, Defense Lang. Inst.; Amanda Phillips, Univ. of California, Santa Barbara; Anastasia Salter, Univ. of Baltimore; Elizabeth Swanstrom, Florida Atlantic Univ.

This electronic roundtable presents games not only as objects of study but also as methods for innovative pedagogy. Scholars will present on their use of board games, video games, authoring tools, and more for language acquisition, peer-to-peer relationship building, and exploring social justice. This hands-on, show-and-tell session highlights assignments attendees can implement.

For abstracts, projects, and assignments, visit www.briancroxall.net/teaching-games after 1 Dec.

487. Ethnic Studies in an Era of Retrenchment

10:15–11:30 a.m., Jefferson, Sheraton

Program arranged by the MLA Committee on the Literatures of People of Color in the United States and Canada. *Presiding:* Richard T. Rodríguez, Univ. of Illinois, Urbana

1. "(Re)Occupying the Civil: From White Settler Centrism to Antiracist Radicalism," Cynthia Franklin, Univ. of Hawai'i, Mānoa
2. "Thinking While Brown: Ethnic Studies and Arizona's Culture Wars," Sandra K. Soto, Univ. of Arizona
3. "Growing in the Era of Retrenchment," Sandra K. Stanley, California State Univ., Northridge

Respondent: Hiram Perez, Vassar Coll.

488. Answering the Challenge: The New Variorum Shakespeare in the Digital Age

10:15–11:30 a.m., Beacon F, Sheraton

Program arranged by the MLA Committee on the New Variorum Edition of Shakespeare. *Presiding:* Paul Werstine, Univ. of Western Ontario

1. "Having Your Semantics and Formatting It Too: XML and the NVS," Julia H. Flanders, Brown Univ.
2. "Variant Stories: Digital Visualization and the Secret Lives of Shakespeare's Texts," Alan Galey, Univ. of Toronto
3. "Digital Alchemy: Transmuting the Electronic *Comedy of Errors*," Jon Bath, Univ. of Saskatchewan

489. Contemporary Chinese Literary and Cultural Studies: Beyond Area Studies

10:15–11:30 a.m., 209, Hynes

Program arranged by the MLA Program Committee. *Presiding:* Michael Berry, Univ. of California, Santa Barbara

Speakers: Rey Chow, Duke Univ.; Shu-mei Shih, Univ. of California, Los Angeles; Jing Tsu, Yale Univ.; David Wang, Harvard Univ.

Scholars in Chinese literary and cultural studies will reflect on the state of the field, exploring such topics as the rise of sinophone studies, the trend toward cultural studies and its effect on traditional literary scholarship, Chinese studies and interdisciplinary humanities, and how China's economic rise has affected the landscape of international scholarship on China.

490. Language and Culture of the Low Countries

10:15–11:30 a.m., 203, Hynes

Program arranged by the Discussion Group on Netherlandic Language and Literature. *Presiding:* Thomas F. Shannon, Univ. of California, Berkeley

1. "Translators on the Trade Routes of the Dutch East India Company," Bettina Brandt, Penn State Univ., University Park
2. "Pinkster: An Atlantic Creole Festival in a Dutch American Context," Jeroen Dewulf, Univ. of California, Berkeley

3. "The Dutch Republic in Massinger and Fletcher's *Barnavelt*," Judy Park, Loyola Marymount Univ.
4. "Neodadaistic Experiments in the Low Countries and American Artistic Developments as a Frame of Reference," Yves T'Sjoen, Ghent Univ.

491. Lyric Theory

10:15–11:30 a.m., The Fens, Sheraton

Program arranged by the Division on Poetry. *Presiding:* Virginia Jackson, Univ. of California, Irvine

1. "Lyric. Place. Theory," Stephen Louis Burt, Harvard Univ.
2. "Lyric's Barbarism in the Americas, Lately (Zurita, Celan, Adorno)," Robert George Kaufman, Univ. of California, Berkeley
3. "Medieval Lyrics and/as Theory," Ingrid Nelson, Amherst Coll.
4. "The Lyric Theory Reader," Yopie Prins, Univ. of Michigan, Ann Arbor

492. Global Connections and Women in the Humanities

10:15–11:30 a.m., 205, Hynes

Program arranged by GEMELA: Grupo de Estudios sobre la Mujer en España y las Américas (pre-1800). *Presiding:* Mónica Díaz, Georgia State Univ.

1. "Found in Translation: Sor Juana's Global Crossing to the Boards of the Bard," Susan L. Fischer, Bucknell Univ.
2. "A Hagiographic *Árbol Genealógico* en Route: Sor María de Jesús de Agreda in Manila," Anna Maria Nogar, Univ. of New Mexico, Albuquerque
3. "Lyrical Navigations and Poetic Authority: The Transatlantic *Epístola* of the Colonial Amarilis to Lope de Vega," Mark J. Mascia, Sacred Heart Univ.
4. "Looking toward Africa and America: Mencía de Mendoza," Rosa Helena Chinchilla, Univ. of Connecticut, Storrs

For abstracts, visit www.gemela.org/conference.html.

493. Intention, Motivation, and Agency in Law and Literature

10:15–11:30 a.m., Beacon E, Sheraton

Program arranged by the Discussion Group on Law as Literature. *Presiding:* Melissa J. Ganz, Marquette Univ.

1. "Intention, Treason, and the Modern Conscience," John David Staines, John Jay Coll. of Criminal Justice, City Univ. of New York
2. "The Calculated Consequences of Libel," Gary R. Dyer, Cleveland State Univ.
3. "Our Frolics through Corporate Intentionality," Lisa Siraganian, Southern Methodist Univ.

494. Perspective and Interior Spaces before 1850

10:15–11:30 a.m., Gardner, Sheraton

Program arranged by the International Society for the Study of Narrative. *Presiding:* Monika Fludernik, Univ. of Freiburg

1. "Accumulation as Perspective in Chaucer's Dream Spaces: Descriptive Profusion and Spatial Confusion inside *The House of Fame*," Timothy Miller, Univ. of Notre Dame
2. "Bundles, Trunks, Magazines: Inventories and Storage Spaces in the Early British Novel," Miruna Stanica, George Mason Univ.
3. "Spatial Construction and Narrative Strategies in Early Victorian Serials," Laura Buchholz, Old Dominion Univ.
4. "How Do Novels Present Interior Spaces without Internal Focalization?" Robyn R. Warhol, Ohio State Univ., Columbus

495. Saccos and Vanzettis: Revisiting Italian American Radicalism

10:15–11:30 a.m., Liberty B, Sheraton

Program arranged by the Discussion Group on Italian American Literature. *Presiding:* Tom Cerasulo, Elms Coll.

1. "Making Light of the Darkness: Sacco, Vanzetti, and Humor," Fred L. Gardaphe, Queens Coll., City Univ. of New York
2. "The Literary Fate of Sacco and Vanzetti's Iconic Italian American Radicalism," Josephine Hendin, New York Univ.
3. "'How Helpless a Person Can Be': Sex, Art, and Politics in DeLillo's Stories," Samuel Cohen, Univ. of Missouri, Columbia

Saturday, 5 January 12:00 noon

496. Has Asian American Literary Studies Failed?

12:00 noon–1:15 p.m., Back Bay D, Sheraton

Program arranged by the Division on Asian American Literature. *Presiding:* Timothy Yu, Univ. of Wisconsin, Madison

Speakers: Mark Chiang, Univ. of Illinois, Chicago; Jennifer Ho, Univ. of North Carolina, Chapel Hill; Anne Jansen, Ohio State Univ., Columbus; Joseph Jeon, Pomona Coll.; Martin J. Ponce, Ohio State Univ., Columbus; Vincent Schleitwiler, Williams Coll.

Panelists will debate the public, political, intellectual, and institutional successes and shortcomings of scholarship on Asian American literature. Has the field realized its founding goals or fallen short of them? Has it responded adequately to new global and economic contexts and to popular discourses on Asian Americans? What new directions should the field take in this century?

497. Redefining the "Fossilized" Language of the Twenty-First Century

12:00 noon–1:15 p.m., 201, Hynes

Program arranged by the Discussion Group on General Linguistics. *Presiding:* Marnie Jo Petray, California Polytechnic State Univ., San Luis Obispo

1. "Contemporary Linguistic Features of 'Cervantine' Judeo-Spanish," Bryan Kirschen, Univ. of California, Los Angeles
2. "Syria's Arab Spring: Language Enrichment in the Midst of Revolution," Nassima Neggaz, Georgetown Univ.
3. "Fossilized Features in Contemporary California Spanish and Their Relation with Historical California Spanish," Covadonga Lamar Prieto, Univ. of California, Riverside

498. Logic and Victorian Literature

12:00 noon–1:15 p.m., Independence East, Sheraton

A special session. *Presiding:* Daniel Williams, Harvard Univ.

1. "Typology and Logic in George Eliot," Heather Brink-Roby, Harvard Univ.
2. "Statistical Uncertainty and the Limits of Knowledge in George Eliot's *Daniel Deronda*," Tina Young Choi, York Univ.
3. "'Blank Is Less Than One': Prediction and Probable Knowledge in Thomas Hardy," Daniel Williams, Harvard Univ.
4. "Symbolic Logic and the Victorian Redefinition of the Symbol," Andrea Kelly Henderson, Univ. of California, Irvine

499. New Perspectives on German Ecocritical Prose: Messages, Patterns, and the Revision of the Literary Canon

12:00 noon–1:15 p.m., 307, Hynes

A special session. *Presiding:* Alexander E. Pichugin, Rutgers Univ., New Brunswick

1. "Life after Man: Overcoming the Human in Dietmar Dath's *The Abolition of Species*," Stefan Hoeppner, Univ. of Freiburg
2. "The Paradise That Never Was: Ecocritical Utopian Alterity in Novels by Dietmar Dath and Christian Kracht," Arnim Alex Seelig, McGill Univ.
3. "Toxic Excess in Wolfgang Hilbig's *Alte Abdeckerei*," Sabine Nöllgen, Univ. of Washington, Seattle

For abstracts, visit www.pichugin.org.

500. Undergrounds and Counterpublics in Nineteenth-Century American Print Culture

12:00 noon–1:15 p.m., Beacon H, Sheraton

A special session. *Presiding:* Holly Jackson, Boston Coll.

1. "Benjamin Lundy Jammed Econo: Early Abolitionism as/and Punk Print Culture," Marcy J. Dinius, DePaul Univ.
2. "Teenage Riot? The Postbellum Amateur Press and the Invention of Adolescence," Lara Langer Cohen, Wayne State Univ.
3. "Abolitionists, Suffragists, and African American Activists Repurpose Nineteenth-Century Media," Ellen Gruber Garvey, New Jersey City Univ.

501. Small Worlds: Projection, Magnification, and Scale in Victorian and Modern Britain

12:00 noon–1:15 p.m., Riverway, Sheraton

A special session. *Presiding:* Debra Gettelman, Coll. of the Holy Cross

1. "'Wonderful to Behold': The Lantern Microscope, the Animalcule-Cage, and the Projection of the Moving Image," Meegan Kennedy, Florida State Univ.
2. "Bookworms, Earthworms, and the Sense of Space," Anna Henchman, Boston Univ.
3. "'Dwarfing the Actor': Edward Gordon Craig's Telescopic-Microscopic Theater," Lawrence Switzky, Univ. of Toronto

502. An Alternative Genealogy of Poetry: Elegies for Female Poets

12:00 noon–1:15 p.m., Beacon A, Sheraton

A special session. *Presiding:* Sally Connolly, Univ. of Houston

1. "Elizabeth Rowe and the Angelic Choir," Deborah F. Kennedy, Saint Mary's Univ., NS
2. "'Might It Not Be Done, Even If I Could Not Do It': Elizabeth Barrett Browning and Her Poetic Inheritance," Caley Ehnes, Univ. of Victoria
3. "'Of Lasting Things': Duncan and H.D. 'Spinning the Infinite Thread,'" Bret L. Keeling, Northeastern Univ.

For abstracts, write to sconnolly@uh.edu.

503. Giannina Braschi's *United States of Banana*: Revolutionary in Subject and Form

12:00 noon–1:15 p.m., Back Bay C, Sheraton

A special session. *Presiding:* Tess O'Dwyer, Tess O'Dwyer Arts Management

1. "Under the Skirt of Liberty: Giannina Braschi Rewrites Empire," Arnaldo Cruz-Malavé, Fordham Univ., Bronx
2. "Whose English Is It Anyway? Giannina Braschi Levels the Bilingual Playing Field," Maritza Stanchich, Univ. of Puerto Rico, Río Piedras
3. "Breaking the Borders: Giannina Braschi's *United States of Banana*," Cristina Garrigos, Universidad de León

For abstracts, visit www.gianninabraschi.wordpress.com.

504. New England DIY (Do-It-Yourself) Comics

12:00 noon–1:15 p.m., The Fens, Sheraton

Program arranged by the Discussion Group on Comics and Graphic Narratives. *Presiding:* Martha B. Kuhlman, Bryant Univ.

1. "Minicomics and the Graphic Nonnovel," Isaac Cates, Univ. of Vermont
2. "Comics Culture and Community: Providence," Martha B. Kuhlman
3. "'Like Us Be Free and Bold': Innovation, Rebellion, and Self-Reliance in Boston Minicomics," Susan E. Kirtley, Portland State Univ.
4. "The Illegitimate Sons of Superman: DIY Publishing and the Rutland Halloween Parade," Craig Fischer, Appalachian State Univ.

505. Queer Sexualities in African Literatures and Film

12:00 noon–1:15 p.m., 206, Hynes

Program arranged by the Division on African Literatures. *Presiding:* Taiwo Adetunji Osinubi, Western Univ.

1. "Political Homophobia in Kenyan Prison Narratives," Keguro Macharia, Univ. of Maryland, College Park
2. "Vibrancy of Silence: Women Loving Women in Sub-Sahara Africa," Frieda Ekotto, Univ. of Michigan, Ann Arbor
3. "Trans Africa: Transgender and Transsexualism in South African Narratives," Chantal Zabus, Université Paris 13

Respondent: Ide Corley, National Univ. of Ireland, Maynooth

506. "In Other Worlds": Atwood and Lessing's Speculative Fiction

12:00 noon–1:15 p.m., Beacon G, Sheraton

Program arranged by the Doris Lessing Society and the Margaret Atwood Society. *Presiding:* Cornelius Collins, Fordham Univ., Bronx

1. "'Watch Out for Art': Science, Fiction, and Storytelling in Atwood's *Oryx and Crake* and *The Year of the Flood*," Eric Aronoff, Michigan State Univ.
2. "Lessing and Atwood's Dystopic Fictions," Sharon R. Wilson, Univ. of Northern Colorado
3. "Narrative Possibility in the Speculative Fictions of Margaret Atwood and Doris Lessing," Lauren J. Lacey, Edgewood Coll.

For abstracts, write to dorislessingsociety@gmail.com.

507. New Archives, Renewed Access: Research Methodologies in Latin American Collections

12:00 noon–1:15 p.m., 301, Hynes

A special session. *Presiding:* Claudia Cabello-Hutt, Univ. of North Carolina, Greensboro; Marcy Ellen Schwartz, Rutgers Univ., New Brunswick

Speakers: Daniel Balderston, Univ. of Pittsburgh; Maria Laura Bocaz, Univ. of Mary Washington; Claudia Cabello-Hutt; Alejandro Herrero-Olaizola, Univ. of Michigan, Ann Arbor; Veronica A. Salles-Reese, Georgetown Univ.; Marcy Ellen Schwartz; Vicky Unruh, Univ. of Kansas

This roundtable will explore renewed interest in Latin American archives—both traditional and digital—and the intellectual, political, and social implications for our research and teaching. Presenters will address how new technologies (digitalized collections, hypertext manuscripts, etc.) facilitate access to research and offer strategies for introducing students to a variety of materials.

For a list of questions and discussion points, write to c_cabell@uncg.edu.

508. New Materialism and Cultural Critique

12:00 noon–1:15 p.m., Gardner, Sheraton

A special session. *Presiding:* Kimberly DeFazio, Univ. of Wisconsin, La Crosse

1. "Contemporary Technogenesis: Implications for the New Materialism," N. Katherine Hayles, Duke Univ.
2. "The Apocalyptic Logic of Speculative Materialism," Kevin Kearney, Univ. of California, Santa Barbara
3. "'Theory Too Becomes a Material Force': Militant and Messianic Materialism," Stephen C. Tumino, Kingsborough Community Coll., City Univ. of New York

509. How to Do Things with *Twilight*: Young-Adult Fiction in the College Classroom

12:00 noon–1:15 p.m., Back Bay B, Sheraton

A special session. *Presiding:* Sarah Blackwood, Pace Univ., NY

Speakers: Leigh Bardugo, Los Angeles, CA; Sarah Blackwood; Jonathan Beecher Field, Clemson Univ.; Lev Grossman, Brooklyn, NY; Sarah Mesle, Univ. of California, Los Angeles; LuElla Putnam, Oklahoma State Univ., Stillwater

Respondent: Peter M. Coviello, Bowdoin Coll.

Roundtable discussion of the place of young-adult fiction in the college literature classroom.

510. Disabled Bodies and African American Literature, 1859–1946

12:00 noon–1:15 p.m., Hampton, Sheraton

A special session. *Presiding:* Keith Michael Green, Rutgers Univ., Camden

1. "Invalid Humanity in Harriet Wilson's *Our Nig*," Keith Michael Green
2. "'Ugly Progress': Postemancipation Disability and the Prosthetic Narrative of Racial Uplift," Stephen P. Knadler, Spelman Coll.
3. "Disabled Bodies as Dissenting Bodies in Ann Petry's *The Street*," Jennifer Sibara, Univ. of Southern California

Respondent: Jennifer C. James, George Washington Univ.

511. Card Catalog, Magnetic Telegraph, Mirror, and Veil: Affective Technologies of Knowing

12:00 noon–1:15 p.m., Liberty A, Sheraton

A special session. *Presiding:* Andre Carrington, Drexel Univ.

1. "Desire and the Scene of Reading," Valerie Rohy, Univ. of Vermont
2. "The Place of Virtual Meeting: Harriet Beecher Stowe and George Eliot's Epistolary Friendship through Novel-as-Letter," Olga Kuminova, Ben-Gurion Univ. of the Negev
3. "Nothing Gold Can Stay: Reading Apocalypse, Revelation, and Paradise (Not) Regained in Fan Fiction," Balaka Basu, Graduate Center, City Univ. of New York

For abstracts, visit nowandrome.wordpress.com.

512. Hungarian Literature and Culture Abroad

12:00 noon–1:15 p.m., 313, Hynes

Program arranged by the Discussion Group on Hungarian Literature. *Presiding:* Zsuzsanna Varga, Univ. of Glasgow

1. "Language Maintenance and Identity," Enikö Molnár Basa, Library of Congress
2. "Hungarian Literature and Identity Formation in America," Ildiko Olasz, Northwest Missouri State Univ.
3. "The Consolation of Bibliography: Hungarian Literature in English Translation, 1968–2010," Zsuzsanna Varga
4. "Rereading the History of Hungarian Literature: A Comparative Analysis of English Language Reference Texts," Agnes MacDonald, Columbia Coll., Vancouver

513. Auden, Stevens, or Both: Whose Age?

12:00 noon–1:15 p.m., Beacon E, Sheraton

Program arranged by the Wallace Stevens Society. *Presiding:* Bart P. Eeckhout, Univ. of Antwerp

Speakers: Bonnie Costello, Boston Univ.; Rachel Galvin, Johns Hopkins Univ., MD; Lisa N. Goldfarb, New York Univ.; Edward Ragg, Tsinghua Univ.; Aidan Wasley, Univ. of Georgia

In a *TLS* review of Aidan Wasley's *The Age of Auden*, W. H. Auden is pitted against Wallace Stevens: the latter's influence on postwar American poetry is downplayed in favor of the underestimated role played by the former. This roundtable considers the relations between the two: their aesthetics and critical essays, their poetic practice,

and their respective influence on postwar American poetry.

514. Humanisms Old and New

12:00 noon–1:15 p.m., Fairfax B, Sheraton

Program arranged by the Division on Middle English Language and Literature, Excluding Chaucer. *Presiding:* Andrew Cole, Princeton Univ.

Speakers: Ruth Evans, Saint Louis Univ.; Russ Leo, Princeton Univ.; James Simpson, Harvard Univ.; Daniel Wakelin, Univ. of Oxford; Robin Wharton, Georgia Inst. of Tech.; Marjorie C. Woods, Univ. of Texas, Austin

This roundtable will consider premodern, early modern, modern, or postmodern humanism, its problems, methods, texts, and topics.

515. Revisiting the Concord Transcendentalists: New Scholarly and Pedagogical Approaches

12:00 noon–1:15 p.m., Berkeley, Sheraton

Program arranged by the Community College Humanities Association. *Presiding:* Stacey Lee Donohue, Central Oregon Community Coll.

Speakers: Margarette R. Connor, Hostos Community Coll., City Univ. of New York; Gregory Eiselein, Kansas State Univ.; Mark John Isola, Wentworth Inst. of Tech.; Diane Krumrey, Univ. of Bridgeport

Respondent: George Louis Scheper, Community Coll. of Baltimore County, MD

Roundtable discussions will begin with an update on the new Alcott digital archive, followed by brief comments on the following: *Little Women* and transcendentalism; Hawthorne's *Blithedale Romance* and Paul Harding's *Tinkers* as portals to transcendentalism; and transcendentalist themes in contemporary cinema.

For abstracts, write to sdonohue@cocc.edu after 15 Dec.

516. Pirandello and the Female Subject

12:00 noon–1:15 p.m., 305, Hynes

Program arranged by the Pirandello Society of America. *Presiding:* Jana O'Keefe Bazzoni, Baruch Coll., City Univ. of New York

1. "Cristina/Silia from *Quando si è capito il giuoco* to *Il giuoco delle parti*," Enza De Francisci, University Coll. London
2. "Lost (Women) in Translation: The Rewriting of Female Characters in Pirandello's Self-Translations," Valentina Fulginiti, Univ. of Toronto
3. "Woman's Double Trap: The Path of Pirandello's Women from *Lumìe di Sicilia* (*Sicilian Limes*) to the Marta Abba Plays," Monica Insinga, National Univ. of Ireland, Dublin
4. "The Pirandellian Trap: Michelangelo Antonioni's *La signora senza camelie* (1952–53)," Andrea Malaguti, Univ. of Massachusetts, Amherst

Respondent: Michael Subialka, Univ. of Chicago

For abstracts, visit pirandellosociety.org.

517. The Internationalization of Catalan Culture

12:00 noon–1:15 p.m., 202, Hynes

Program arranged by the Discussion Group on Catalan Language and Literature. *Presiding:* Javier Krauel, Univ. of Colorado, Boulder

1. "The Internationalization of Catalan Universities from a Multilayered Perspective: The Interplay among Catalan, Spanish, and English," Josep Soler-Carbonell, Univ. of Oxford
2. "From Palma to Auschwitz: Of a Cosmopolitan Memory in Contemporary Catalan Culture," Alfredo J. Sosa-Velasco, Univ. of North Carolina, Chapel Hill
3. "Catalan Avant-Garde Poetry, Barcelona, and the Global," Anna Vives, Univ. of Leicester

For abstracts, write to krauel@colorado.edu.

518. A National Core Curriculum? A Roundtable with Past MLA Presidents on the Common Core State Standards Initiative

12:00 noon–1:15 p.m., Fairfax A, Sheraton

Program arranged by the Office of the Executive Director. *Presiding:* Catharine Roslyn Stimpson, New York Univ.

Speakers: Gerald Graff, Univ. of Illinois, Chicago; Michael Holquist, Yale Univ.; Herbert S. Lindenberger, Stanford Univ.; J. Hillis Miller, Univ. of California, Irvine; Helen Hennessy Vendler, Harvard Univ.

Past MLA presidents discuss the Common Core State Standards Initiative (www.corestandards.org), a state-led effort coordinated by the National Governors Association Center for Best Practices and the Council of Chief State School Officers. The standards purport to provide a clear and consistent framework to prepare students for college and the workforce. Once implemented, a national core curriculum will have enormous consequences for the study of languages, literature, and textuality.

519. "Laughing to Keep from Crying": Pain and Humor

12:00 noon–1:15 p.m., Jefferson, Sheraton

Program arranged by the American Humor Studies Association. *Presiding:* Sharon D. McCoy, Univ. of Georgia

1. "The Servant's Laughter and the Dissolution of Colonial Authority in Jean Rhys's *Wide Sargasso Sea*," Rick Rodriguez, Loyola Univ., Chicago
2. "'Hopefully You're into That Kind of Thing': Cultural Implications of the 'Rape Joke' in Contemporary America," Natalie Carter, Butler Univ.
3. "'There Are Some Things So Serious That You Have to Laugh at Them': Humor in the Concentration Camp Narratives of Alicia Partnoy and Hernán Valdés," Kimberly Nance, Illinois State Univ.

For abstracts, visit www.slu.edu/academic/ahsa/.

520. Beyond Bias, Binary, and Border: Mapping Out the Future of Comparative Rhetorics

12:00 noon–1:15 p.m., 205, Hynes

Program arranged by the Rhetoric Society of America. *Presiding:* Jordynn M. Jack, Univ. of North Carolina, Chapel Hill

Speakers: Dominic Ashby, Miami Univ., Oxford; Keith Lloyd, Kent State Univ., Stark; LuMing Mao, Miami Univ., Oxford; Bo Wang, California State Univ., Fresno

Respondent: C. Jan Swearingen, Texas A&M Univ., College Station

Using studies of Asian and American rhetorics, the presenters offer a framework to address challenges confronting comparative scholarship: moving beyond paradigms of sameness and difference, spanning national boundaries, considering how scholars are positioned in sociohistorical contexts, fostering communication across cultures, and revising Greco-Roman, Euro-American, and orientalist biases.

For copies of abstracts, visit jordynnjack.com/rsa-at-mla/.

521. Medieval Drama in Honor of Robert Potter

12:00 noon–1:15 p.m., Liberty B, Sheraton

Program arranged by the Medieval and Renaissance Drama Society. *Presiding:* Gordon L. Kipling, Univ. of California, Los Angeles

Speakers: Shirley Eileen Carnahan, Univ. of Colorado, Boulder; Alexandra F. Johnston, Univ. of Toronto; Victor Ivan Scherb, Univ. of Texas, Tyler

This session will look back at the career of Robert Potter, his contributions to the study of medieval drama, and future avenues of research based on his work.

522. Crossed Codes: Print's Dream of the Digital Age, Digital's Memory of the Age of Print

12:00 noon–1:15 p.m., Liberty C, Sheraton

Program arranged by the MLA Committee on Scholarly Editions. *Presiding:* Marta L. Werner, D'Youville Coll.

1. "'Every Man His Own Publisher': Extraillustration and the Dream of the Universal Library," Gabrielle Dean, Johns Hopkins Univ., MD
2. "Interactivity and Randomization Processes in Printed and Electronic Experimental Poetry," Jonathan Baillehache, Rutgers Univ., New Brunswick
3. "Mirror World, Minus World: Glitching Nabokov's *Pale Fire*," Andrew Ferguson, Univ. of Virginia
4. "Designed Futures of the Book," Kari M. Kraus, Univ. of Maryland, College Park

523. "Women's Lit": What Was It, and Where Is It Now?

12:00 noon–1:15 p.m., Independence West, Sheraton

Program arranged by the MLA Committee on the Status of Women in the Profession. *Presiding:* Coppélia Kahn, Brown Univ.

1. "Black Women Writers: 'Intimate Things in Place,'" Cheryl A. Wall, Rutgers Univ., New Brunswick
2. "Dressed in Feminism: Women's Literature and Material Culture," Margaret Diane Stetz, Univ. of Delaware, Newark
3. "'Why Can't We Just Be People?': A History of Women's Literary Impersonation and the End(s) of Gender," Ivy Schweitzer, Dartmouth Coll.

524. Thinking Success outside the Classroom: The PhD as Preparation for Diverse Career Opportunities

12:00 noon–1:15 p.m., 209, Hynes

Program arranged by the Association of Departments of Foreign Languages and the Association of Departments of English. *Presiding:* Timothy Jon Scheie, Univ. of Rochester

1. "Superliteracy in the Age of Information: Preparation for Higher Discourse (PhD)," Joseph R. Urgo, Saint Mary's Coll., MD
2. "No More Plan B: Why Higher Education Administrations Need Humanities PhDs," Tara Christie Kinsey, Princeton Univ.
3. "The Humanities Unleashed: The Relevance of a Graduate Degree for Postacademic Careers," Margaret Debelius, Georgetown Univ.

525. Materialities of Translation

12:00 noon–1:15 p.m., 207, Hynes

Program arranged by the Discussion Group on Translation. *Presiding:* Christi Merrill, Univ. of Michigan, Ann Arbor

1. "Scattered Strokes: Yōko Tawada's Letters in Visual Transformation," Gizem Arslan, Cornell Univ.
2. "'Englishing' Utopía in London: Translation and Print in the Sixteenth Century," Alice Waters, Boston Coll.
3. "The 'Right' to Translate? Ingeborg Bachmann and Gendered Translation," Erin Riddle, Binghamton Univ., State Univ. of New York

526. Travel Literature and Photography

12:00 noon–1:15 p.m., 204, Hynes

Program arranged by the Discussion Group on Travel Literature. *Presiding:* Stacy Burton, Univ. of Nevada, Reno

1. "Amelia M. Watson's Plantation Tourism: Documenting Fanny Kemble's *Journal of a Residence on a Georgia Plantation* (1863)," Laura T. Engel, Duquesne Univ.
2. "School Pictures: Photographs of Indians in Travel Narratives of American Teachers," Jessica Wells Cantiello, Univ. of Southern California
3. "Writing on the Fringe: *Caminando por las Hurdes* and Social Realism in Post–Civil War Spain," McKew Devitt, Univ. of Vermont

527. MLArcade

12:00 noon–1:15 p.m., Commonwealth, Sheraton

Program arranged by the Division on the Teaching of Writing

Speakers: Sarah J. Arroyo, California State Univ., Long Beach; R. Scot Barnett, Clemson Univ.; Ron C. Brooks, Oklahoma State Univ., Stillwater; Geoffrey V. Carter, Saginaw Valley State Univ.; Anthony Collamati, Clemson Univ.; Jason Helms, Univ. of Kentucky; Alexandra Hidalgo, Purdue Univ., West Lafayette; Robert Leston, New York City Coll. of Tech., City Univ. of New York

This roundtable will present separate, yet unified, digital writings on laptops. Instead of making a diachronic set of presentations, we will make available a synchronic set, in an art e-gallery format, arranged separately on tables as conceptual art installations. The purpose is to demonstrate how digital technologies can reshape our views of presentations and of what is now called writings.

528. Causes, affaires et engagements

12:00 noon–1:15 p.m., 303, Hynes

Program arranged by the Division on Eighteenth-Century French Literature. *Presiding:* Julia Luisa Abramson, Univ. of Oklahoma

1. "L'affaire Calas: The Potential Convergence of Religious and Secular Interests in Voltaire's *Traité sur la tolérance*," John Coffee O'Neal, Hamilton Coll.
2. "Deviant Connections in Choderlos de Laclos's *Les liaisons dangereuses*," Suzanne Taylor, Univ. of Chicago
3. "Battle of the One-Man Band in Diderot's *Le neveu de Rameau*," Scott M. Sanders, New York Univ.

For abstracts, write to jabramson@ou.edu after 10 Dec.

529. Claudel: Heroes, Villains, Saints

12:00 noon–1:15 p.m., 308, Hynes

Program arranged by the Paul Claudel Society. *Presiding:* Eric Touya de Marenne, Clemson Univ.

1. "Héros, scélérats et saints de Rimbaud à Claudel: Représentations, créations et commentaires," Christophe Ippolito, Georgia Inst. of Tech.
2. "Toussaint Turelure: Villain or Hero in a World without Saints?" Monique Dubar, Université de Lille 3
3. "Mara: The Evolution of (a) Character," Madhuri Mukherjee, William Paterson Univ.
4. "Claudel's Saint Agnes: Terrestrial and Celestial Adoration," Sergio Villani, York Univ., Keele

530. Edith Wharton and Nostalgia

12:00 noon–1:15 p.m., Back Bay A, Sheraton

Program arranged by the Edith Wharton Society. *Presiding:* Meredith Lynn Goldsmith, Ursinus Coll.

1. "Looking Back on Victorian Liberalism in *Valley of Decision* and 'Descent of Man,'" Emily Coit, Princeton Univ.
2. "Edith Wharton's 'Bad Memory,'" Joshua Boaz Kotzin, Marist Coll.
3. "The Global Past: Edith Wharton's Nostalgic Gardens," Kaye Wierzbicki, Harvard Univ.

531. Vanguard and Rear Guard: Spanish Women Writers and the First World War

12:00 noon–1:15 p.m., 203, Hynes

Program arranged by the Twentieth-Century Spanish Association of America. *Presiding:* Luis González-del-Valle, Temple Univ., Philadelphia

1. "'Los horrores de la guerra': Sofía Casanova y el periodismo de guerra," Alda Blanco, San Diego State Univ.
2. "Lecturas de la Gran Guerra: Los últimos años de Emilia Pardo Bazán," Denise Lorraine DuPont, Southern Methodist Univ.
3. "Carmen Burgos y la retaguardia de la Primera Guerra Mundial," José Manuel Pereiro-Otero, Temple Univ., Philadelphia

532. Between the Postcolonial and the Global

12:00 noon–1:15 p.m., 208, Hynes

A special session. *Presiding:* Elizabeth Anker, Cornell Univ.; Mrinalini Chakravorty, Univ. of Virginia

Speakers: Mrinalini Chakravorty; Ranjana Khanna, Duke Univ.; Sangeeta Ray, Univ. of Maryland, College Park; Joseph R. Slaughter, Columbia Univ.; Gayatri Chakravorty Spivak, Columbia Univ.

This roundtable engages long-standing debates between postcolonial and globalization studies. We hope to reevaluate concerns over the heuristic of the global by contextualizing them in relation to recent trends in postcolonial theory, such as the renewed focus on the postcolony, the planetary, the affective, the subaltern as well as on ontologies of the local.

Saturday, 5 January 1:00 p.m.

533. MLA Delegate Assembly

1:00 p.m., Grand Ballroom, Sheraton

Presiding: Marianne Hirsch, Columbia Univ.

Saturday, 5 January 1:30 p.m.

534. Using Your Language Proficiency and Cultural Expertise in a Federal Government Career

1:30–3:30 p.m., 210, Hynes

Program arranged by the MLA Office of Research. *Presiding:* Rusty Shugart, Office of the Director of National Intelligence

Speakers: William Castan, National Lang. Service Corps; Jon Crocitto, United States Dept. of State; Richard Donovan, Defense Lang. Inst.; Jessica Huber, National Virtual Translation Center; Julie Johnson, United States Dept. of State; Patrice Shackleford, National Security Agency; Peter Sursi, Federal Bureau of Investigation

This workshop will provide an overview of various federal careers that use skills in languages and cultural expertise—translator, interpreter, instructor, intelligence analyst, language analyst, foreign language program manager, foreign service officer, and law enforcement officer.

Saturday, 5 January 1:45 p.m.

535. Undercover America

1:45–3:00 p.m., Gardner, Sheraton

A special session. *Presiding:* Donna M. Campbell, Washington State Univ., Pullman

1. "Reading for Reform in Dorothy Richardson's *The Long Day*," Laura Fisher, New York Univ.
2. "Undercover in San Francisco: Miriam Michelson and Frank Norris in Chinatown," Donna M. Campbell
3. "Under the Covers of Family Business," Hanna Musiol, Northeastern Univ.

536. The Simple Art of Boston Murder

1:45–3:00 p.m., Liberty B, Sheraton

A special session. *Presiding:* Christopher P. Wilson, Boston Coll.

1. "Pulp Boston," Matthew Levay, Harvard Univ.
2. "Crime Fiction and the Sense of Place: What Elmore Leonard Learned from George Higgins," Charles Julian Rzepka, Boston Univ.
3. "Uncommon Ground," Lisa Jeanne Fluet, Coll. of the Holy Cross

537. Victorian Erotic Networks

1:45–3:00 p.m., The Fens, Sheraton

A special session. *Presiding:* Richard J. Dellamora, Trent Univ.

1. "Occult Mediations in Marie Corelli and Arthur Machen," Dennis N. Denisoff, Ryerson Univ.
2. "'Oh God, There Is No Woman in This': Alan Dale's *A Marriage below Zero* and the Somerset Family Scandals," Richard Allen Kaye, Hunter Coll., City Univ. of New York
3. "The Souvenir Book and Material Desires," Deborah Suzanne Lutz, Long Island Univ., C. W. Post Campus
4. "Sweetness, Sugar, and Sex in the Pre-Raphaelite Brotherhood and the Cannibal Club," Duc Dau, Univ. of Western Australia

538. Skepticism in the Seventeenth Century

1:45–3:00 p.m., Beacon G, Sheraton

A special session. *Presiding:* Katherine Attié, Folger Shakespeare Library

1. "*Lucrece*, Cicero, and the Mind-Body Problem," James Kuzner, Case Western Reserve Univ.
2. "The Political Aesthetic of Skepticism: Satirists, Bystanders, and Freethinkers," Anita Gilman Sherman, American Univ.
3. "Skepticism and Metaphysical Discourse in the 1640s: Nathaneal Culverwel, Vision, and the Limits of Poetic Language," Melissa M. Caldwell, Eastern Illinois Univ.

For abstracts, write to asherm@american.edu.

539. Gendered Blues Subjectivities and Racial Politics across Southern History

1:45–3:00 p.m., Beacon F, Sheraton

A special session. *Presiding:* Adam Gussow, Univ. of Mississippi

1. "The Devil's Son-in-Law: Blues Masculinity, Interracial Sexuality, and the Infrapolitics of Jim Crow," Adam Gussow
2. "'What Would the Music Be Like?': Revolutionary Music in Alice Walker's *Meridian*," Courtney George, Columbus State Univ.
3. "'If Your Heart Been Broken, Call on the Handy Man': Female Sexuality and Revisionist Masculinities in Contemporary Southern Soul-Blues," Nicholas Gorrell, Univ. of Mississippi

Respondent: R. A. Lawson, Dean Coll.

For abstracts, write to ngorrell@olemiss.edu after 15 Nov.

540. The Third Degree: Joint Programs in Languages, Literature, and Libraries

1:45–3:00 p.m., Back Bay D, Sheraton

Program arranged by the Discussion Group on Computer Studies in Language and Literature and the Discussion Group on Libraries and Research in Languages and Literatures. *Presiding:* Paul Fyfe, Florida State Univ.; Robert H. Kieft, Occidental Coll.

Speakers: Tanya E. Clement, Univ. of Texas, Austin; Rachel Donahue, Univ. of Maryland, College Park; Kari M. Kraus, Univ. of Maryland, College Park; John Merritt Unsworth, Brandeis Univ.; John A. Walsh, Indiana Univ., Bloomington

This roundtable extends current conversations about reforming graduate training to a burgeoning field of disciplinary crossover and professionalization. Participants will introduce innovative training programs and collaborative projects at the intersections of modern language departments, digital humanities, and library schools or iSchools.

541. The Influence of Simone de Beauvoir's Writings on Following Generations of French Women Writers

1:45–3:00 p.m., 313, Hynes

Program arranged by Women in French and the Simone de Beauvoir Society. *Presiding:* Barbara Klaw, Northern Kentucky Univ.

1. "The Influence of Simone de Beauvoir's Writings on Claire Cayron: A Preliminary Journey through Their Correspondence," Alice Caffarel-Cayron, Univ. of Sydney
2. "Becoming the Female Subject: Metamorphosis of the 'Cochonne' in Darrieussecq's *Truismes*," Michaela Hulstyn, Stanford Univ.
3. "Jovette Marchessault, héritière moderne de Simone de Beauvoir et/ou utopiste?" Sylvie Pascale Dewey, Kutztown Univ. of Pennsylvania
4. "Simone de Beauvoir et l'écriture des femmes engagées au XXIème siècle," Nathalie A. Debrauwere-Miller, Vanderbilt Univ.

For abstracts, visit www.womeninfrench.org.

542. Pining for Scotland: An Arboreal Nation

1:45–3:00 p.m., Riverway, Sheraton

Program arranged by the Discussion Group on Scottish Literature and the Wordsworth-Coleridge Association. *Presiding:* Evan M. Gottlieb, Oregon State Univ.

1. "John Evelyn and the Forestry of Imagination," James C. McKusick, Univ. of Montana
2. "Importing Trees and Exporting People: Walter Scott's Transatlantic Ecology," Susan Oliver, Univ. of Essex
3. "The Great Caledonian Forest of the Mind: Highland Woods and Tree Symbolism in Scottish Gaelic Tradition," Michael Newton, Saint Francis Xavier Univ.

For abstracts, write to soliver@essex.ac.uk after 15 Dec.

543. Poe, Hawthorne, and the Conventions of Antebellum Fiction

1:45–3:00 p.m., Berkeley, Sheraton

Program arranged by the Poe Studies Association and the Nathaniel Hawthorne Society. *Presiding:* Samuel Chase Coale, Wheaton Coll., MA

1. "Domestic Renaissance," Bonita Rhoads, Masaryk Univ.
2. "Boyish, Feeble, and Altogether Deficient: Hawthorne and Poe's Publications for *Godey's Lady's Book*," Derek McGrath, Stony Brook Univ., State Univ. of New York
3. "Poe, Hawthorne, and Antebellum Print Culture," Lesley Ginsberg, Univ. of Colorado, Colorado Springs

For abstracts, visit www2.lv.psu.edu/psa/conferences.html.

544. Labor Negotiations: Family Medical Leave across the Life Course

1:45–3:00 p.m., Back Bay A, Sheraton

Program arranged by the Women's Caucus for the Modern Languages. *Presiding:* Magdalena M. Maiz-Peña, Davidson Coll.

1. "Labor Support: Reconceptualizing Graduate School Politics, Policies, and Practices as Feminist Spaces," Jessica Ketcham Weber, Cascadia Community Coll., WA
2. "Life Support and Eldercare: Internal and External Factors Affecting Use of the Family and Medical Leave Act," Michelle A. Massé, Louisiana State Univ., Baton Rouge
3. "Maximizing Support for Women's Work: Family Medical Leave, the MLA, and Mentoring," Christine M. Probes, Univ. of South Florida

545. Experimental Theory: From *The Arcades Project* to *The Telephone Book* and Beyond

1:45–3:00 p.m., Fairfax A, Sheraton

Program arranged by the Division on Literature and Other Arts. *Presiding:* Jon McKenzie, Univ. of Wisconsin, Madison

1. "If . . . Then . . . Is the Question," John P. Leavey, Jr., Univ. of Florida
2. "Abstract Literature, Low-Tech Theory, 'n' Hi-Fi Poetics," Nikolina Nedeljkov, Graduate Center, City Univ. of New York
3. "The (Silence) Project: The Joys and Challenges of Remediating Scholarly Research," Steel Wagstaff, Univ. of Wisconsin, Madison
4. "Democratizing Experimental Theory: DesignLab and *The Revelations of Dr. Kx4l3ndj3r*," Jon McKenzie

546. Taste, Touch, Hear: Race, Science, and the Senses in the Nineteenth Century

1:45–3:00 p.m., Beacon A, Sheraton

A special session. *Presiding:* Kyla Wazana Tompkins, Pomona Coll.

1. "An Echo across Centuries: Joice Heth's Sonic of Dissent," Uri McMillan, Univ. of California, Los Angeles
2. "Touching Time: Frances E. W. Harper's Evolutionary Aesthetics," Kyla Schuller, Rutgers Univ., New Brunswick
3. "Lifestyle Eugenics: Joel Chandler Harris and the Birth of Victim Citizenship," Kyla Wazana Tompkins

547. Literary Arendt

1:45–3:00 p.m., 303, Hynes

A special session. *Presiding:* Gerhard Richter, Brown Univ.

1. "Arendt's Theater of Melancholy Revolution," Klaus Mladek, Dartmouth Coll.
2. "What Kind of Fact Is the 'Fact of Birth'? Arendt's 'Natality' as Figure and Concept," Jeffrey Champlin, Bard Coll.
3. "What Are(ndt) Poets For?" Susannah Gottlieb, Northwestern Univ.

Respondent: Erica Weitzman, New York Univ.

548. Borders, Identities, and the Geographies of Anger and Fear: Toward a Global Dialogue

1:45–3:00 p.m., 208, Hynes

A special session. *Presiding:* Javier Duran, Univ. of Arizona

1. "Irregular Border Crossing: Social Media and the Globalization of the Arab Spring," Isaac Albert, Univ. of Ibadan

2. "A Borderless World?" Gayatri Chakravorty Spivak, Columbia Univ.
3. "Arizona, Border Securitization, and the Geography of Anger," Javier Duran

549. Why Marx Was Right

1:45–3:00 p.m., Back Bay C, Sheraton

A special session. *Presiding:* Donald Hedrick, Kansas State Univ.

1. "Marxism as Universalism: Terry Eagleton's *Why Marx Was Right*," Barbara Clare Foley, Rutgers Univ., Newark
2. "Compulsory Misrepresentation: Why Marx Can *Never* Be Right," Donald Hedrick
3. "Occupy Marxism: Forcing the Subject of Communism in an Age of Capitalist Cynicism," Joseph Ramsey, Univ. of Massachusetts, Lowell

For abstracts, write to hedrick@ksu.edu after 10 Dec.

550. The Classroom as Interface

1:45–3:00 p.m., Hampton, Sheraton

A special session. *Presiding:* Kathi Inman Berens, Univ. of Southern California

1. "The Campus as Interface: Screening the University," Elizabeth Mathews Losh, Univ. of California, San Diego
2. "Being Distracted in the Digital Age," Jason Farman, Univ. of Maryland, College Park
3. "Virtual Classroom Software: A Medium-Specific Analysis," Kathi Inman Berens
4. "The Multisensory Classroom," Leeann Hunter, Georgia Inst. of Tech.

For abstracts, visit kathiiberens.com/mla13abstracts after 1 Dec.

551. Narrative, Genre, and Evidence: The Juridical Imaginary in Contemporary Law, Literature, and Culture

1:45–3:00 p.m., Jefferson, Sheraton

A special session. *Presiding:* Gillian L. Whitlock, Univ. of Queensland

1. "Law as Genre: A Narrative Analysis of *Delgamuukw v. British Columbia* (1991)," Cheryl L. Suzack, Univ. of Toronto
2. "Judicial Historiography and Historical Fiction: Genre, Evidence, and Judgment in Australia's History Wars," Rosanne M. Kennedy, Australian National Univ.
3. "Facts and Truth in Nonfiction: Genre as Evidence in *Lifespan of a Fact* and *The Agony and the Ecstasy of Steve Jobs*," Leigh Gilmore, Northeastern Univ.

552. Anger in Women's Literature

1:45–3:00 p.m., 308, Hynes

A special session. *Presiding:* Caroline Godart, Rutgers Univ., New Brunswick

1. "Slicing Open the Wound: Nawal el Saadawi's *God Dies by the Nile* and *The Innocence of the Devil*," Tram Nguyen, American Univ. in Dubai
2. "Women's Anger and the Grotesque Body in the Fiction of Denise Chávez," Laura K. Padilla, Colorado Coll.
3. "Silenced by Anger: Locating Rage in *Atlas Shrugged*," Jessica Hurley, Univ. of Pennsylvania

553. John Clare: Nature and the Self

1:45–3:00 p.m., Independence East, Sheraton

Program arranged by the John Clare Society of North America. *Presiding:* Samantha Celeste Harvey, Boise State Univ.

1. "From Wild Badgers to Human Beasts: John Clare and the Question of Nonhuman Nature," Ashton Nichols, Dickinson Coll.
2. "Can the Subaltern Soil Speak? Should English Trees Have Standing? John Clare and Swordy Well," Judith Abrams Plotz, George Washington Univ.
3. "John Clare, Ecological Abstraction, and the Abstraction of the Self," Scott Hess, Earlham Coll.

554. Postcolonial African Cinema

1:45–3:00 p.m., 206, Hynes

Program arranged by the Division on Postcolonial Studies in Literature and Culture. *Presiding:* Anjali Prabhu, Wellesley Coll.

1. "Aphasic Melodrama: Cinematic Justice in Contemporary South Africa," Madhumita Lahiri, Brown Univ.
2. "Making 'African' Films: Cameroon and Beyond," Jean-Marie Teno, Mèze, France
3. "Ethiopia, Africa, Cinema, and Media," Salem Mekuria, Wellesley Coll.
4. "Documentary/Fiction: Senegalese Film and the Profile of a (Global) Citizen-Filmmaker," Joseph Gaï Ramaka, New Orleans, LA

555. Reciprocal Accessibility: What Can the MLA and East Asian Divisions Achieve Together?

1:45–3:00 p.m., 205, Hynes

Program arranged by the Division on East Asian Languages and Literatures after 1900. *Presiding:* Alexander C. Y. Huang, George Washington Univ.

Speakers: Nick Admussen, Princeton Univ.; Christopher M. Lupke, Washington State Univ., Pullman; John Whittier Treat, Yale Univ.; Jiwei Xiao, Fairfield Univ.

The session addresses structural issues and encourages scholars to participate across MLA divisions and establish more explicitly cross-cultural comparative panels that will in turn increase reciprocal accessibility; the paradigmatic gap between national literature and world literature; how one might counter the trends of "Chinese exceptionalism"; the politics of writing and reading literary histories.

556. Translation in Second-Language Development: Access or Barrier?

1:45–3:00 p.m., 209, Hynes

Program arranged by the Division on Applied Linguistics. *Presiding:* Lawrence Williams, Univ. of North Texas

1. "Reevaluating the Role of Translation in the Advanced L2 Classroom," Bradley M. Blair, Univ. of Illinois, Urbana
2. "Undergraduate Translator Education for United States Language Minorities," Malena Samaniego, Univ. of Arizona
3. "Translation Method Revisited," Marella Feltrin-Morris, Ithaca Coll.

For abstracts, visit worldlanguages.unt.edu/~lfw/mla2013/translation/.

557. (Re)Positioning Collegiate Foreign Language Studies: Beyond the MLA and Teagle Reports

1:45–3:00 p.m., 201, Hynes

Program arranged by the American Association of Teachers of German. *Presiding:* Gisela Ruth Hoecherl-Alden, Boston Univ.

Speakers: Heidi Byrnes, Georgetown Univ.; Wade A. Edwards, Longwood Univ.; Senta Goertler, Michigan State Univ.; Elizabeth Hamilton, Oberlin Coll.

The MLA challenged the profession to develop foreign language programs in which students achieve proficiency through multiple literacies. With many faculty members lacking the pedagogical expertise to link content and language learning, the challenge is a mandate for comprehensive faculty development. This session considers approaches to developing literacy-based instruction for all, on campus and online.

558. Medieval French: A Session in Honor of Eugene A. Vance

1:45–3:00 p.m., 307, Hynes

Program arranged by the Division on French Medieval Language and Literature. *Presiding:* Sarah Kay, New York Univ.

1. "Homme/Animal in Chrétien de Troyes's *Yvain; ou, Le chevalier au lion*," Grace M. Armstrong, Bryn Mawr Coll.
2. "Substance and Motion in *Yvain*," Charles Samuelson, Princeton Univ.
3. "Crusade Lyrics and Continuing Vance's 'Transactional Model of Exchange' in *Yvain*," Marisa Galvez, Stanford Univ.

559. Margaret Atwood: Religion, Ethics, and Debt

1:45–3:00 p.m., Fairfax B, Sheraton

Program arranged by the Margaret Atwood Society. *Presiding:* Karma Waltonen, Univ. of California, Davis

1. "The Ethics of Interpersonal and Global Relations in a World without Faith: A Reconsideration of Margaret Atwood's *Life before Man*," Theodore F. Sheckels, Randolph-Macon Coll.
2. "Guilt and Girlhood in Margaret Atwood's *Alias Grace*," Bethany Ober, Penn State Univ., University Park
3. "Religion and Redemption in *Cat's Eye* and *The Year of the Flood*," Anna Lindhe, Univ. of Lund

560. Remembering the American West

1:45–3:00 p.m., Beacon E, Sheraton

Program arranged by the Western Literature Association. *Presiding:* Martha (Max) Jane Despain, United States Air Force Acad.

1. "Shaping the West through Eastern Fear: James Fenimore Cooper's Sense of American National Progress," Gretchen Koenig, Longwood Univ.
2. "The Influence of the American West on the Work of Karl May," Elisabeth Bayley, Katholieke Univ.
3. "Imagining the Early West: Eastern Speculation and Western Surveying," Christopher Apap, Oakland Univ.

561. Literature and History: Disciplinary Relations in Peninsular Studies

1:45–3:00 p.m., 204, Hynes

Program arranged by the Division on Eighteenth- and Nineteenth-Century Spanish Literature. *Presiding:* Catherine Marie Jaffe, Texas State Univ.

1. "Historical Itineraries in Spanish Travel Writing (1750–1808)," Pamela F. Phillips, Univ. of Puerto Rico, Río Piedras
2. "Epistolary Texts, the Spanish Post, and Literary History," Hazel Gold, Emory Univ.
3. "La interpretación del pasado visigótico en la obra de Gertrudis Gómez de Avellaneda: Análisis de Flavio Recaredo (1851)," Íñigo Sánchez-Llama, Purdue Univ., West Lafayette

Respondent: Mary L. Coffey, Pomona Coll.

562. Digital Dictionaries

1:45–3:00 p.m., Public Garden, Sheraton

Program arranged by the Discussion Group on Lexicography. *Presiding:* Michael Hancher, Univ. of Minnesota, Twin Cities

1. "Dictionaries in Electronic Form: The Houghton Mifflin Harcourt Experience," David Jost, Houghton Mifflin Harcourt
2. "What We've Learned about Dictionary Use Online," Peter Sokolowski, Merriam-Webster
3. "Lexicography 2.0: Reimagining Dictionaries and Thesauri for the Digital Age," Ben Zimmer, Visual Thesaurus

Respondent: Lisa Berglund, State Univ. of New York, Buffalo State Coll.

For abstracts, visit mh.cla.umn.edu/MLA2013Lex.pdf.

563. New Arguments, New Directions

1:45–3:00 p.m., Beacon D, Sheraton

Program arranged by the Discussion Group on Celtic Languages and Literatures. *Presiding:* Tara MacLeod, Univ. of Notre Dame

1. "Celtic Studies, Irish Studies, and 'British Literature': What Goes Where?" Matthieu Boyd, Fairleigh Dickinson Univ., Florham-Madison
2. "Classical Learning and Folklore in the Medieval Irish Odyssey," Barbara Lisa Hillers, Harvard Univ.
3. "'Seven Proofs Which Attest the Falsehood of Every King': Heptads and Triads in *Recholl Breth*," Charlene M. Eska, Virginia Polytechnic Inst. and State Univ.

564. Mixture and Impurity

1:45–3:00 p.m., Liberty C, Sheraton

Program arranged by the Division on Late-Eighteenth-Century English Literature. *Presiding:* William Beatty Warner, Univ. of California, Santa Barbara

1. "Mixture Unbound," Wolfram Michael Schmidgen, Washington Univ. in St. Louis
2. "Shaken, Not Stirred: The Mixology of Scottish Character in Robert Fergusson's Poetry," Sören Hammerschmidt, Ghent Univ.
3. "Poetry in the Unnecessarily Restricted Sense in Scott's *Waverley*," Nicholas Bujak, Johns Hopkins Univ., MD
4. "Privilege, Virtue, and Mixed Race in *The Female American; or, The Adventures of Unca Eliza Winkfield*," Denise Mary MacNeil, Univ. of Redlands

565. What Is the Next Thing? Postmodern Pedagogies in the Composition Classroom

1:45–3:00 p.m., Liberty A, Sheraton

Program arranged by the Discussion Group on the Two-Year College. *Presiding:* Elizabeth M. Schwartz, San Joaquin Delta Coll., CA

1. "Peer Review 2.0: Using Digital Technologies to Transform Student Critiques," Elizabeth Harris McCormick, LaGuardia Community Coll., City Univ. of New York; Lykourgos Vasileiou, LaGuardia Community Coll., City Univ. of New York
2. "How I Met Your Argument: Teaching through Television," Lanta Davis, Baylor Univ.
3. "Writing Wikipedia as Postmodern Research Assignment," Matthew Parfitt, Boston Univ.
4. "Weaning Isn't Everything: Beyond Postformalism in Composition," Miles McCrimmon, J. Sargeant Reynolds Community Coll., VA

566. Wonder and Marvel in Cross-Cultural Encounter

1:45–3:00 p.m., 207, Hynes

Program arranged by the Discussion Group on Romance Literary Relations. *Presiding:* Lynn Ramey, Vanderbilt Univ.

1. "The Utopian Impulse to Archive New Sounds in Alejo Carpentier's *The Lost Steps*," Paula Park, Univ. of Texas, Austin
2. "Sexual Misunderstandings: First European Encounters with Tahiti," Laure M. Marcellesi, Dartmouth Coll.
3. "Le choc avec le réel: Intertextual Encounters in the French West Indies," Danielle Carlotti-Smith, Univ. of Virginia

For abstracts, visit my.vanderbilt.edu/lynnramey/mla2013/.

567. Exotic Epistemologies

1:45–3:00 p.m., 203, Hynes

Program arranged by the Division on Comparative Studies in Eighteenth-Century Literature. *Presiding:* Helen Thompson, Northwestern Univ.

1. "Exotic as Paradox and Problem," Tony C. Brown, Univ. of Minnesota, Twin Cities
2. "Linguistic Inventions: The Other Side of Language in Robert Paltock's *Life and Adventures of Peter Wilkins*," Betty Joseph, Rice Univ.
3. "The Hermetic Magus and the Eighteenth-Century Novel," Ala A. Alryyes, Rutgers Univ., New Brunswick

568. Geographical Culture

1:45–3:00 p.m., 301, Hynes

Program arranged by the Division on Latin American Literature from Independence to 1900. *Presiding:* Aarti Smith Madan, Worcester Polytechnic Inst.

1. "Nineteenth-Century Latin America's 'Spatial Turn': Sarmiento and the Hegemony of Space," Carlos Abreu Mendoza, Univ. of North Carolina, Chapel Hill
2. "Paisaje, representación e imaginación geográfica en Julio Herrera y Reissig," Carla E. Giaudrone, Rutgers Univ., Camden
3. "The Borders of *La Patria*: The Citizen as Pedagogical Subject," Amy L. Sellin, Fort Lewis Coll.

569. One Hundred Years of *The Rite of Spring*

1:45–3:00 p.m., 305, Hynes

Program arranged by the American Association of Teachers of Slavic and East European Languages. *Presiding:* Rebecca Jane Stanton, Barnard Coll.

1. "*The Rite of Spring*: Roerich's Pagan Past," Francoise Rosset, Wheaton Coll., MA
2. "*The Rite of Spring*: Stravinsky's Mysterium," Marilyn Sizer, Seattle, WA
3. "*The Rite of Spring*: Pina Bausch; Danger; and a Woman, Writing," Carol Rowntree Jones, Nottingham, England

Respondent: Harlow L. Robinson, Northeastern Univ.

For abstracts, visit mlaslavic2013.blogspot.com/.

570. Avenues of Access: The State of Disability Studies

1:45–3:00 p.m., Republic Ballroom, Sheraton

A linked session arranged in conjunction with **The Presidential Forum: Avenues of Access (112).** *Presiding:* Michael Bérubé, Penn State Univ., University Park

1. "Unequal Access: Disability and the University," Rachel Adams, Columbia Univ.
2. "Just Getting In/It: The MLA, Disability Studies, and Access," Brenda Jo Brueggemann, Ohio State Univ., Columbus
3. "Converting Crippled Saints," Rosemarie Garland-Thomson, Emory Univ.
4. "Disability Studies on Fire," Tobin Siebers, Univ. of Michigan, Ann Arbor

Disability studies was founded on the distinction between disability and impairment—where "impairment" referred to conditions of body or mind and "disability" was the name given to the social organization of impairment. In recent years, however, that distinction has been challenged from a variety of angles and for a variety of reasons. This session looks back on the history of the field and asks what that history has meant for teaching and research in the humanities.

571. Early Modern Contemporary: Poetry, Tradition, Innovation

1:45–3:00 p.m., Beacon H, Sheraton

A special session. *Presiding:* Anton Vander Zee, Coll. of Charleston

Speakers: Joseph Anthony Campana, Rice Univ.; Brett Foster, Wheaton Coll., IL; Kimberly Johnson, Brigham Young Univ., UT; Jeffrey Pethybridge, Susquehanna Univ.; Emily Rosko, Coll. of Charleston; Anton Vander Zee

How do contemporary poets continue to engage the early modern imaginary? What does the early modern make available for contemporary poetic practice? This roundtable gathers emerging and established poets, Renaissance scholars, critics of contemporary poetry, and various permutations thereof to extend a conversation that has been vibrant in practice, if less so in dedicated critical reflection.

For expanded abstracts and poems, visit blogs.cofc.edu/vanderzeeal/early-modern-contemporary/ after 30 Nov.

572. Queer Occupations

1:45–3:00 p.m., Independence West, Sheraton

Program arranged by the Division on Gay Studies in Language and Literature. *Presiding:* Carla A. Freccero, Univ. of California, Santa Cruz

1. "The Queer Promise of Activist Art: Queer Political Histories Occupy the Park and the Gallery," Katherine Brewer Ball, New York Univ.
2. "Queer Occupation and Palestine," Colleen Jankovic, Univ. of Pittsburgh
3. "Occupying Paris Pride: Movement, Position, and Textual Resistance," Bruno Perreau, Massachusetts Inst. of Tech.

Respondent: Elizabeth Freeman, Univ. of California, Davis

Saturday, 5 January 3:30 p.m.

573. The Via Regia of Language: Hamacher's "95 Theses"

3:30–4:45 p.m., 309, Hynes

Program arranged by the Division on Philosophical Approaches to Literature. *Presiding:* Ann Austin Smock, Univ. of California, Berkeley

1. "Acting without Maxims," Peter Fenves, Northwestern Univ.
2. "Philology in the Walls," Rei Terada, Univ. of California, Irvine
3. "Speaking without Language," Paul North, Yale Univ.

574. Problems and Prospects for a Native American Literary Recovery Project

3:30–4:45 p.m., Hampton, Sheraton

A special session. *Presiding:* Birgit Brander Rasmussen, Yale Univ.

Speakers: Lisa Brooks, Harvard Univ.; Annette Kolodny, Univ. of Arizona; Margaret A. Noori, Univ. of Michigan, Ann Arbor; Beth H. Piatote, Univ. of California, Berkeley; Malea D. Powell, Michigan State Univ.; Phillip Round, Univ. of Iowa; Kathryn Winona Shanley, Univ. of Montana

Given the tribal, linguistic, and semiotic diversity of Native America, a literary recovery project raises unique problems and possibilities. An interdisciplinary group of scholars will discuss the methodological, literary, linguistic, cultural, political, legal, and logistical challenges.

575. Figurations of Media: The Novel after Media Studies

3:30–4:45 p.m., Berkeley, Sheraton

A special session. *Presiding:* Kate Marshall, Univ. of Notre Dame

1. "Literary Form and the Book Trade: Cooper's Transatlantic Additions," Joseph Rezek, Boston Univ.
2. "Jane Austen's Novels as Actors in a History of Media(tion)," William Beatty Warner, Univ. of California, Santa Barbara
3. "Materials and Mediality: On Steinbeck's *The Wayward Bus*," Kate Marshall

Respondent: Lara Langer Cohen, Wayne State Univ.

576. Cultural Capitalism in Singapore Literary Cultures: Intersections of Neoliberalism and Biopolitics

3:30–4:45 p.m., Beacon H, Sheraton

A special session. *Presiding:* Cheryl Narumi Naruse, Univ. of Hawai'i, Mānoa

1. "Biopolitical Aesthetics? Imagined Communities to Imagined Populations in Singapore," Cheryl Narumi Naruse
2. "From Pluralist Empire to Multiculturalist Umpire: Lloyd Fernando's *Scorpion Orchid* and Postcolonial Singapore," Christopher Patterson, Univ. of Washington, Seattle
3. "Gothic Ethnography and Cultural Capital in Fiona Cheong's Fictions of Singapore," Weihsin Gui, Univ. of California, Riverside

Respondent: Eng-Beng Lim, Brown Univ.

577. Science and Technology in Afro-Modern Literature

3:30–4:45 p.m., Beacon D, Sheraton

A special session. *Presiding:* Marques Redd, Marquette Univ.

1. "The Technology of the Ancient Egyptian Future: The Cosmic Poetry of Sun Ra," Marques Redd
2. "The Future Is a Parasite: Octavia Butler and Posthumanism," Zakiyyah Jackson, Univ. of Virginia
3. "Race as Technology: Ideologies and Literatures of 'Post-Race' Identity," Beth M. Coleman, Harvard Univ.

578. Private-Sector Careers and the Language and Literature PhD

3:30–4:45 p.m., 208, Hynes

A special session. *Presiding:* Anna W. Stenport, Univ. of Illinois, Urbana

Speakers: Russell A. Berman, Stanford Univ.; Alexandra Borg, Uppsala Univ.; Kathryn Hume,

IntApp, Inc.; Anaïs Saint-Jude, Stanford Univ.; Kenric K. Tsethlikai, Univ. of Pennsylvania

Exploring the relevance of a language and literature PhD in private-sector careers; knowledge and professional skills developed in such doctoral programs and their pertinence in a global world; curricular modifications and enhancements that facilitate private-sector careers; concrete initiatives, both domestic and international, that show these PhDs transforming private-sector models.

579. Visual Experimentation: The Figure, Automatism, and Abstraction in 1940s Bucharest

3:30–4:45 p.m., 207, Hynes

Program arranged by the Division on European Literary Relations and the Association for the Study of Dada and Surrealism. *Presiding:* Timothy Shipe, Univ. of Iowa

1. "Rethinking Automatism within the Surrealist Group of Bucharest," Iulian Toma, McMaster Univ.
2. "Gherasim Luca: Cubomania," Krzysztof Fijalkowski, Norwich Univ.
3. "June 1945: Unpacking Paul Paun's *Lovaj*," Monique Yaari, Penn State Univ., University Park

Respondent: Bettina Brandt, Penn State Univ., University Park

580. Different Gods: The Religious Contexts of Emily Dickinson

3:30–4:45 p.m., Back Bay A, Sheraton

Program arranged by the Conference on Christianity and Literature and the Division on Literature and Religion. *Presiding:* Daniel Boscaljon, Univ. of Iowa

1. "A Different God? Religious Revelations from Dickinson's Holland Correspondence," Jane Donahue Eberwein, Oakland Univ.
2. "The Tender Pioneer in the Prairies of the Air: Dickinson and the Differences of God," Roger W. Lundin, Wheaton Coll., IL
3. "John Calvin, Marilynne Robinson, and Emily Dickinson: The Sacramental Nature of Perception," Thomas Gardner, Virginia Polytechnic Inst. and State Univ.

For abstracts, write to roger.lundin@wheaton.edu.

581. Getting an Education at Occupy Boston: A Roundtable on Intellectual Activism

3:30–4:45 p.m., Back Bay D, Sheraton

Program arranged by the Radical Caucus in English and the Modern Languages

Speakers: Doug Greene, Boston, MA; Julie Orlemanski, Boston Coll.; Joseph Ramsey, Univ. of Massachusetts, Lowell; Victor Wallis, Berklee Coll. of Music

Drawing together professional academics and movement activists who have contributed to the educational process at Occupy Boston, the roundtable will focus on the meaning and nature of "education" at a time of increasing social inequality and diminished opportunity.

582. Conrad and Woolf: Crossing the Boundaries of Fiction

3:30–4:45 p.m., Republic Ballroom, Sheraton

Program arranged by the Joseph Conrad Society of America and the International Virginia Woolf Society. *Presiding:* Kathryn Simpson, Univ. of Birmingham

1. "Secrets, Shadows, and the Sea: Cross-Constructive Selfhood in Woolf's *The Voyage Out* and Conrad's *The Shadow-Line*," Aaron Percich, West Virginia Univ., Morgantown
2. "Modernist Lighthouses and Woolf's Refraction of Conrad's Narrative Optics," Susan Cook, Southern New Hampshire Univ.
3. "Indifference, Autocracy, War: Ethical Interventions in Conrad and Woolf," Rachel Hollander, Saint John's Univ., Notre Dame Coll.

Respondent: Debra Romanick Baldwin, Univ. of Dallas

583. Intellectual and Cognitive Disability Studies

3:30–4:45 p.m., Beacon F, Sheraton

A special session. *Presiding:* John N. Allen, Milwaukee Area Technical Coll.

1. "'Aphasia's Fingerprints': Language Impairment, Autobiography, and Fiction in Paul West's *The Shadow Factory*," Sarah Pett, Univ. of York
2. "The Savant and the Silent Subject: Challenging the Hierarchy of the Autism Spectrum," Michelle Jarman, Univ. of Wyoming
3. "The Reception of *The Memory Keeper's Daughter* and the Discourse of Down Syndrome," John N. Allen

584. Accessing Race in the Digital Humanities: An E-roundtable

3:30–4:45 p.m., Commonwealth, Sheraton

A special session. *Presiding:* Roger Whitson, Emory Univ.

Speakers: David Kim, Univ. of California, Los Angeles; Jennifer Sano-Franchini, Michigan State Univ.; Lee Skallerup Bessette, Morehead State Univ.

Respondent: Tara McPherson, Univ. of Southern California

This roundtable addresses how applications and interfaces encode specific cultural assumptions about race and preclude certain groups of people from participating in the digital humanities. Participants present specific digital humanities projects that illustrate the impact of race on access to the programming, cultural, and funding structures in the digital humanities.

For more information, visit www.rogerwhitson.net/accessingrace after 31 Dec.

585. Negotiating Sacred and Secular in Muslim Everyday Life

3:30–4:45 p.m., Jefferson, Sheraton

A special session. *Presiding:* Hanan Elsayed, Occidental Coll.; Mosarrap Khan, New York Univ.

1. "Subject of Desire and Everyday Life," Mosarrap Khan
2. "Love versus Death versus Faith," Hanan Elsayed
3. "Mosaics of Identity: Exploring Muslim Americans in Mohja Kahf's Post-9/11 Fiction," Leila Pazargadi, Nevada State Coll.
4. "Reading Islam," Justin Neuman, Yale Univ.

For abstracts, visit www.transnationaleverydaylife.com/.

586. Scaling and Sharing: Data Management in the Humanities

3:30–4:45 p.m., The Fens, Sheraton

A special session. *Presiding:* Korey Jackson, Univ. of Michigan, Ann Arbor

Speakers: Matt Burton, Univ. of Michigan, Ann Arbor; Korey Jackson; Spencer Keralis, Univ. of North Texas; Jason C. Rhody, National Endowment for the Humanities; Lisa Marie Rhody, Univ. of Maryland, College Park; Michael Ullyot, Univ. of Calgary

This roundtable seeks to query precisely what data can be and do in a humanities context. Charting the migration from individual project to scalable data set, we explore "big data" not simply as a matter of size or number but as a process of granting researchers and educators access to shared information resources.

For slides and more information, visit koreybjackson.com.

587. The New American Poetry of Engagement

3:30–4:45 p.m., Fairfax A, Sheraton

A special session. *Presiding:* Jeffrey Gray, Seton Hall Univ.

1. "Postwitness in Twenty-First-Century American Poetry," Ann Keniston, Univ. of Nevada, Reno
2. "Twenty-First-Century Appropriations," Jeffrey Gray
3. "Building Community: The New Poetics of the Peace Movement," Philip John Metres, John Carroll Univ.

588. Race and Poetics: On Aesthetic Practice in Ethnic Studies

3:30–4:45 p.m., Beacon A, Sheraton

A special session. *Presiding:* Nathan Grant, Saint Louis Univ.

Speakers: John Alba Cutler, Northwestern Univ.; Samantha Pinto, Georgetown Univ.; Libbie Rifkin, Georgetown Univ.; Jennifer Stoever-Ackerman, Binghamton Univ., State Univ. of New York

Respondent: Kandice Chuh, Graduate Center, City Univ. of New York

This roundtable will consider cultural forms of difference across a range of genres, including the lyric, collaborative authorship, and radio. We will focus on how aesthetics shifts some of the major tenants of ethnic studies, looking at major as well as neglected authors across African American, Latino/a, Asian American, and anglophone postcolonial studies.

589. Fuller and Antebellum Urban Writing

3:30–4:45 p.m., Liberty B, Sheraton

Program arranged by the Margaret Fuller Society. *Presiding:* Jeffrey Allen Steele, Univ. of Wisconsin, Madison

1. "Exhibiting Sympathy: Lydia Maria Child and the Problem of Science," Bruce E. Mills, Kalamazoo Coll.
2. "'Awakening' in Disgust from the Nightmare of Social Injustice in Child and Fuller's Proreform Sketches of New York," Ambar Meneses, Univ. of Wisconsin, Madison

3. "'Flashes and Specks': The Effects of Disorientation in Whitman's Urban Writing," J. Nathan Mickelson, Graduate Center, City Univ. of New York
4. "A Commitment to Social Justice: Margaret Fuller and Fanny Fern," Joyce W. Warren, Queens Coll., City Univ. of New York

590. New Approaches to Teaching Langston Hughes's Writings

3:30–4:45 p.m., Gardner, Sheraton

Program arranged by the Langston Hughes Society. *Presiding:* Tara T. Green, Univ. of North Carolina, Greensboro

1. "Teaching Change: The Poetry of Langston Hughes," Anthony D. Dawahare, California State Univ., Northridge
2. "Using Archival Newspapers to Help Students Contextualize the Simple Stories," Donna Akiba Sullivan Harper, Spelman Coll.
3. "Teaching from Primary Sources: The Publication and Performances of 'August 19th,'" W. Jason Miller, North Carolina State Univ.

For abstracts, visit www.langstonhughessociety.org.

591. Secularism's Technologies

3:30–4:45 p.m., Riverway, Sheraton

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature. *Presiding:* Donald E. Pease, Dartmouth Coll.

1. "The Religion Machine," John Lardas Modern, Franklin and Marshall Coll.
2. "What Secularism, Which Secularism, Whose Secularism?" Amy Hollywood, Harvard Divinity School
3. "Before Secularism," Michael D. Warner, Yale Univ.

592. Law and Literature

3:30–4:45 p.m., 308, Hynes

Program arranged by the Division on Medieval and Renaissance Italian Literature. *Presiding:* Mary A. Watt, Univ. of Florida

1. "The Two-Headed Monster at the Base of Dante's Hell: An Anatomy of Temporal and Spiritual Jurisdiction," Christiana Purdy, Yale Univ.
2. "Alberti on Law: From *De commodis litterarum atque incommodis* to *De iure*," Anne-Marie Sorrenti, Univ. of Toronto
3. "Machiavelli and Guicciardini: The Law System in European Continental Tradition and the Political Crime," Raffaele Ruggiero, Univ. of Bari

593. Technologies

3:30–4:45 p.m., 313, Hynes

Program arranged by the Division on Nineteenth-Century French Literature. *Presiding:* Susan McCready, Univ. of South Alabama

1. "Une plume qui court sur le papier: Avancées technologiques et créativité," Evelyne Ender, Hunter Coll., City Univ. of New York
2. "Panoramas of the Nineteenth Century: Poetry and the Railway in Nineteenth-Century France," Aimée Marie-Carmen Boutin, Florida State Univ.
3. "Shooting (to) the Moon: Vision and Voyage through the Cannon, the Telescope, and the Camera," Chapman Wing, Yale Univ.
4. "Engines of Modernity: Omnibus in Nineteenth-Century Paris," Masha Belenky, George Washington Univ.

594. Jane Moody and Romantic Theater Studies: An Illegitimate Legacy

3:30–4:45 p.m., Independence West, Sheraton

Program arranged by the Division on the English Romantic Period. *Presiding:* Kevin Gilmartin, California Inst. of Tech

1. "What Was 'Regency' about the Regency Theatre?" Gillian Russell, Australian National Univ.
2. "Illegitimate? Children in Late-Georgian Theater," Julie Ann Carlson, Univ. of California, Santa Barbara
3. "Context as Text: Illegitimate Pantomime on the Legitimate Stage," Jeffrey N. Cox, Univ. of Colorado, Boulder
4. "Legitimate and Illegitimate Africans: Colman, Astley, and the Wide World of London Entertainment," Daniel O'Quinn, Univ. of Guelph

Respondent: Greg P. Kucich, Univ. of Notre Dame

595. Variation and Translation in Lusophone Cultures

3:30–4:45 p.m., 307, Hynes

Program arranged by the Discussion Group on Lusophone Literatures and Cultures outside Portugal and Brazil. *Presiding:* Robert Simon, Kennesaw State Univ.

1. "Portuguese Encounters: Sephardic Tombstones in the Caribbean," Bonnie S. Wasserman, Univ. of Arizona
2. "Bombay Narratives of Resistance in Late Colonial Goa," Christopher E. Larkosh, Univ. of Massachusetts, Dartmouth

3. "Orlanda Amarílis: Articulating Cape Verdean Identity from Abroad," Luis Gonçalves, Princeton Univ.

For abstracts, write to bonwass@yahoo.com after 20 Nov.

596. Ovid Then and Now

3:30–4:45 p.m., 204, Hynes

Program arranged by the Discussion Group on Classical Studies and Modern Literature. *Presiding:* William Germano, Cooper Union

1. "The Girl in the Tree: Metamorphosis and the Contemporary Lyric," Linda K. Gregerson, Univ. of Michigan, Ann Arbor
2. "Ovid, Now and Then," Marjorie Garber, Harvard Univ.

597. A Creative Conversation with Mark Doty

3:30–4:45 p.m., Independence East, Sheraton

Program arranged by the Office of the Executive Director. *Presiding:* Patricia Yaeger, Univ. of Michigan, Ann Arbor

Speaker: Mark Doty, Rutgers Univ., New Brunswick

A conversation with the National Book Award winner and internatinally acclaimed poet Mark Doty about glitter, grief, animals, AIDS, gay identity, and the craft of making memoirs and poetry; he will also read some of his poems.

598. Premodern Affects in Sixteenth- and Seventeenth-Century France

3:30–4:45 p.m., 202, Hynes

Program arranged by the Division on Sixteenth-Century French Literature and the Division on Seventeenth-Century French Literature. *Presiding:* Juliette Cherbuliez, Univ. of Minnesota, Twin Cities; David Paul LaGuardia, Dartmouth Coll.

Speakers: Tom Clark Conley, Harvard Univ.; Katherine Crawford, Vanderbilt Univ.; Katherine M. Ibbett, University Coll. London; Erec R. Koch, Hunter Coll., City Univ. of New York; Lawrence D. Kritzman, Dartmouth Coll.; Christopher Semk, Yale Univ.

As a kind of "in-between-ness," affect theory is concerned with bodies, movements, intensities, and relations of all kinds. The premodern world is a particularly fruitful ground for this type of analysis. Speakers might also concentrate on the problem of understanding the premodern from the perspective of this postmodern theory.

For abstracts, write to laguardia@dartmouth.edu.

599. L'apprentissage du français comme voie d'accès au 21e siècle

3:30–4:45 p.m., 203, Hynes

Program arranged by the Conseil International d'Études Francophones. *Presiding:* Claire Keith, Marist Coll.

1. "Vers une expérience universitaire francophone transnationale," Eileen Lohka, Univ. of Calgary
2. "Le doctorat de français: Nouveaux défis, nouveaux besoins," Catherine Perry, Univ. of Notre Dame
3. "L'apprentissage du français devient-il multilingue?" Claire Keith

For abstracts, visit www.cief.org.

600. Critical Theory in Premodern East Asian Literature

3:30–4:45 p.m., 205, Hynes

Program arranged by the Division on East Asian Languages and Literatures to 1900. *Presiding:* Charlotte Eubanks, Penn State Univ., University Park

1. "Cratylus Sinensis," Martin Svensson Ekström, Univ. of Stockholm
2. "Ālayavijñāna ('Store-house' Consciousness) as the Rhizomic Unconscious," Xiaomin Zu, Penn State Univ., University Park
3. "Shinran and Heidegger on Self," Dennis Hirota, Ryukoku Univ.

For abstracts, write to cde13@psu.edu after 1 Dec.

601. Supernatural Shakespeare

3:30–4:45 p.m., Liberty C, Sheraton

Program arranged by the Division on Shakespeare. *Presiding:* Mary L. Floyd-Wilson, Univ. of North Carolina, Chapel Hill

1. "Science as Magic, Magic as Science," Mary Thomas Crane, Boston Coll.
2. "The Birth and Maturity of the Shakespearean Supernatural: *Henry VI* and *Macbeth*," Lars Engle, Univ. of Tulsa
3. "'Like Quills upon the Fretful Porcupine': *Hamlet*, Horripilation, and Supernatural Soliciting," Jesse Macliesh Lander, Univ. of Notre Dame

Respondent: Kristen Elizabeth Poole, Univ. of Delaware, Newark

602. Poetics of Death

3:30–4:45 p.m., 206, Hynes

Program arranged by the Division on Eighteenth- and Early-Nineteenth-Century German Literature.

Presiding: Daniel Purdy, Penn State Univ., University Park

1. "'Widerliche Galgenpoesie' as Cultural Practice in Southern Germany, 1750–1800," Magelone Bollen, Michigan State Univ.
2. "Why Write at Death's Door? Last Letters in Late-Eighteenth-Century German Literature," Marie Isabel Schlinzig, Univ. of Oxford
3. "Death Writes: Romantic Thanatopoetics," Martha B. Helfer, Rutgers Univ., New Brunswick

For abstracts, visit www.bowdoin.edu/faculty/b/btautz/index.shtml after 15 Dec.

603. Gay Culture in Eastern Europe and the Former Soviet Union

3:30–4:45 p.m., 209, Hynes

Program arranged by the Division on Slavic and East European Literatures. *Presiding:* Alexandar Mihailovic, Hofstra Univ.

1. "What Is Socialist Unrealism? Queer Negativity and Camp in the Camp," Anastasia Kayiatos, Univ. of California, Berkeley
2. "Ukrainian Queer Writing: The Difficult Birth," Vitaly Chernetsky, Miami Univ., Oxford
3. "Postsoviet Translations of Western Gay Literature and the Domestication of Homosexuality," Brian James Baer, Kent State Univ., Kent

For abstracts, visit mlaslavic2013.blogspot.com/.

604. Natural and Moral Chaos in Colonial Latin America

3:30–4:45 p.m., 301, Hynes

Program arranged by the Division on Colonial Latin American Literatures. *Presiding:* Rocío Quispe-Agnoli, Michigan State Univ.

1. "Fernando de Alva Ixtlilxóchitl and the (Super) Naturally Ordained Mesoamerican Ruling Dynasty," Kimberly Borchard, Randolph-Macon Coll.
2. "'Under the Sign of Gemini or Love': Explaining Natural Catastrophes through European and Amerindian Archives in Chimalpahin's Seventeenth-Century Historical Annals," Ann Elizabeth De León, Univ. of Alberta
3. "Foundational Ruins: Earthquakes and the Discourses of Creole Consciousness in Colonial Peru," Sara Vicuna Guengerich, Texas Tech Univ.
4. "Peralta Barnuevo's *Desvíos de la naturaleza*: Monstrous Births and Natural Catastrophes in Vice-Royal Peru," Victor Manuel Pueyo Zoco, Temple Univ., Philadelphia

For abstracts, write to quispeag@msu.edu.

605. Food and Culture: Ethics and Cross-Encounters

3:30–4:45 p.m., 305, Hynes

Program arranged by the Division on Comparative Studies in Renaissance and Baroque Literature. *Presiding:* Leonard Barkan, Princeton Univ.

1. "A Skeptical Ethics of Eating: Montaigne's 'Of Experience' and Shakespeare's *As You Like It*," David Goldstein, York Univ., Keele
2. "Petrarch's Diet-Ethics," Cynthia Skenazi, Univ. of California, Santa Barbara
3. "Domestic Translations: Receipt Books and Bibles in Early Modern England," Amy Tigner, Univ. of Texas, Arlington

606. Violence and Representation

3:30–4:45 p.m., 201, Hynes

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Poetry and Prose. *Presiding:* Nieves Romero-Diaz, Mount Holyoke Coll.

1. "Framing Gender Violence in Seventeenth-Century Spain," Lisa Vollendorf, San José State Univ.
2. "Sublimation, Moral Scrutiny, or Spin Control? Poets Report on the *Gran Batalla Naval*," Elizabeth R. Wright, Univ. of Georgia
3. "Tormentos de uso político: Miguel de Aranda y la expulsión de los moriscos," Natalio Ohanna, Western Michigan Univ.

607. The European Network of Aging Studies: Open Access and Communication Supporting Scholarship

3:30–4:45 p.m., Liberty A, Sheraton

Program arranged by the Discussion Group on Age Studies. *Presiding:* Leni Marshall, Univ. of Wisconsin, Stout

1. "Poetry and Dementia," Aagje Swinnen, Maastricht Univ.
2. "Aging between Two Cultures," Rüdiger P. Kunow, Univ. of Potsdam
3. "'Ending Aging?': Challenging Scientific Anti-aging Discourses," Ulla Kriebernegg, Univ. of Graz

For abstracts, visit agingstudies.eu after 30 Nov.

608. Children and Fame

3:30–4:45 p.m., Public Garden, Sheraton

Program arranged by the Children's Literature Association. *Presiding:* Nicole Lynne Wilson, Wayne State Univ.

1. "Girls Just Want to Control the Fun: Power and Fame in *Gossip Girl* and *The Clique*," Anne Layman Horn, Temple Univ., Philadelphia
2. "'The World Will Be Watching': The Panoptic Nature of Fame in Suzanne Collins's Hunger Games Trilogy," Nicole Lynne Wilson
3. "'Un-Chosen One Roolz!': Sidekicks, Fame, and Autonomy in the Harry Potter Novels and *Un Lun Dun*," Jennifer Mitchell, Weber State Univ.

Saturday, 5 January 5:15 p.m.

609. Prison Architecture and Subalternism

5:15–6:30 p.m., 207, Hynes

A special session. *Presiding:* Minata Kone, Univ. of Cocody-Abidjan

1. "About Architectural Subalternism: Gramsci and Foucault," Minata Kone
2. "The Terrible Prison," Jason Haslam, Dalhousie Univ.
3. "Prison, Nation, State," Diana Martinez, Columbia Univ.

For abstracts, write to koneminata1@yahoo.fr.

610. John Milton: A General Session

5:15–6:30 p.m., Back Bay C, Sheraton

Program arranged by the Milton Society of America. *Presiding:* Nigel S. Smith, Princeton Univ.

1. "'Where Full Measure Bounds Excess': The Predicament of Satiety in Origin and Milton," Kristen Elizabeth Poole, Univ. of Delaware, Newark
2. "Was Too!" Gregory G. Machacek, Marist Coll.
3. "John Milton: The Origin Story," John Rumrich, Univ. of Texas, Austin

611. French Women Writers in the Wake of the New Novel: Literary Heirs of Sarraute and Duras

5:15–6:30 p.m., 308, Hynes

A special session. *Presiding:* Stephanie A. Schechner, Widener Univ.

1. "Bad Mother(land)s in Marguerite Duras's and Paule Constant's Fiction," Jennifer Willging, Ohio State Univ., Columbus
2. "*Outside* and *Journal du dehors*: Marguerite Duras and Annie Ernaux," Cathy Jellenik, Hendrix Coll.
3. "Fluid Prose: Mireille Best Writing in the Wake of Nathalie Sarraute," Stephanie A. Schechner

612. Poetics of Disaster: Writing the Ends of the Earth in Colonial Latin America

5:15–6:30 p.m., 301, Hynes

A special session. *Presiding:* Jason McCloskey, Bucknell Univ.

1. "The Disastrous Strait of Magellan in Colonial Epic Poetry," Jason McCloskey
2. "Stormy Seas: (De)Moralizing Journeys in Colonial Mexico," Sara L. Lehman, Fordham Univ., Bronx
3. "Journey to the End of the World: Apocalyptical Terrors in Seventeenth-Century Peru," Beatriz Carolina Peña, Queens Coll., City Univ. of New York

For abstracts, write to quispeag@msu.edu.

613. An African Literary Classic in Twelve World Translations

5:15–6:30 p.m., 209, Hynes

A special session. *Presiding:* David Chioni Moore, Macalester Coll.

Speakers: Jeroen Dewulf, Univ. of California, Berkeley; Waïl S. Hassan, Univ. of Illinois, Urbana; Volker Max Langbehn, San Francisco State Univ.; Sarah Valentine, Univ. of California, Riverside; Monika Zagar, Univ. of Minnesota, Twin Cities

Our roundtable examines the classic 1956 French Cameroonian novel *Une vie de boy* (or *Houseboy*) in its twelve translations, 1958–98: Arabic, Chinese, Danish, Dutch, English, German, Portuguese, Russian, Slovenian, Swahili, Swedish, and Vietnamese. We will examine charged referents (e.g., nègre, le boy, sjambok, péril jaune), untranslated words (shorts, jeep, khaki), contexts, politics, and more.

614. The Functioning of the Public Sphere in Sixteenth-Century France

5:15–6:30 p.m., 202, Hynes

A special session. *Presiding:* David Paul LaGuardia, Dartmouth Coll.

1. "Creating the Early Modern 'Happening': Printing, Texts, and Negotiating Meaning in French Political Pamphlets, Gazettes, and *Mercures*," Amy C. Graves Monroe, Univ. at Buffalo, State Univ. of New York
2. "Courtroom Drama during the Wars of Religion: Renaissance Tragedy and the Paris *Parlement*," Phillip Usher, Barnard Coll.
3. "Montaigne's Gaiety: Cheerfulness and the Ethics of the *Essais*," Timothy Hampton, Univ. of California, Berkeley

For abstracts, write to laguardia@dartmouth.edu.

615. Marlowe and His Others

5:15–6:30 p.m., Liberty B, Sheraton

Program arranged by the Marlowe Society of America. *Presiding:* Paul Menzer, Mary Baldwin Coll.

1. "Sensing Massacre's Others," Patricia A. Cahill, Emory Univ.
2. "Stranger to Profit: The Anticapitalist *Jew of Malta*," James J. Marino, Cleveland State Univ.
3. "Dr. Faustus's Leg," Genevieve Laura Love, Colorado Coll.

For abstracts, visit www.marlowesmightyline.org/.

616. Poetic Occupations: From the Great Depression to the "Great Recession"

5:15–6:30 p.m., Independence East, Sheraton

A special session. *Presiding:* Sarah Ehlers, Univ. of South Dakota

1. "Percentile Poetics and Distributive Justice," John Marsh, Penn State Univ., University Park
2. "'The Left Needs Rhythm': Poetry Speaks the Depression," Sarah Ehlers
3. "Class Ventriloquism: Women's Letters, Lectures, Lyrics," Paula Rabinowitz, Univ. of Minnesota, Twin Cities

617. Spanish Literature in the Opera House: The Ideologies and Aesthetics of Adaptation

5:15–6:30 p.m., 208, Hynes

A special session. *Presiding:* Barbara Simerka, Queens Coll., City Univ. of New York

Speakers: Perry J. Gethner, Oklahoma State Univ., Stillwater; Donald R. Larson, Ohio State Univ., Columbus; Ignacio Lopez, Univ. of North Carolina, Greensboro; Cory A. Reed, Univ. of Texas, Austin; Veronika Ryjik, Franklin and Marshall Coll.; Christopher B. Weimer, Oklahoma State Univ., Stillwater

This roundtable will explore operatic adaptations of early modern Spanish novels and plays from the seventeenth to the twenty-first centuries in France, Germany, Russia, Spain, and the United States. How did composers such as Jean-Baptiste Lully, Richard Wagner, and Lewis Spratlan and their librettists "transpose" literary texts from Counter-Reformation imperial Spain for ideologically divergent audiences?

618. Medieval Gender and Space

5:15–6:30 p.m., 201, Hynes

Program arranged by the Society for Medieval Feminist Scholarship. *Presiding:* Dorothy Kim, Vassar Coll.

1. "The Girl in the Tower: Saint Christina of Tyre in Late Medieval England," Natalia Khomenko, York Univ., Keele
2. "The Virgin in the Tomb: Stasis and Mobility in Cligès," Naomi Howell, Univ. of Exeter
3. "Classroom Spaces and the Fantasy of Male Reproduction in Late Medieval Mirrors for Princes," Karla Ann Merino Nielsen, Columbia Univ.
4. "Chaucer's Poetic Insinuations: Gendered Space and Aristocratic Aspirations in *The Book of the Duchess*," Shannon Meyer, Univ. of California, Santa Barbara

For copies of papers, visit hosted.lib.uiowa.edu/smfs/mff/.

619. Program Discontinuance on the Rise?

5:15–6:30 p.m., Jefferson, Sheraton

Program arranged by the American Association of University Professors. *Presiding:* Gwendolyn Bradley, American Association of Univ. Professors

Speakers: Jason B. Jones, Central Connecticut State Univ.; Michelle A. Massé, Louisiana State Univ., Baton Rouge; Donna L. Potts, Kansas State Univ.

Increasing pressure on public colleges and universities to reduce costs has led to instances of program discontinuances, often including humanities programs. We will lay out some cases of program discontinuances, ask how student access to higher education is affected, review a new AAUP report on program discontinuance, and ask what faculty members can and should do when the issue arises.

620. Performance, Histories, Access

5:15–6:30 p.m., Berkeley, Sheraton

Program arranged by the American Theatre and Drama Society. *Presiding:* Peter Reed, Univ. of Mississippi

1. "The Cambridge Poets' Theater in the 1950s," Heidi R. Bean, Bridgewater State Univ.
2. "James Baldwin's Dramatic Majorities," Margaret Hunt Gram, Harvard Univ.
3. "The Lost (and Found) Diary of Harry Watkins: A New Perspective on Antebellum American Theater Culture," Amy E. Hughes, Brooklyn Coll., City Univ. of New York
4. "Melodramatic Access and the Staging of John Brown," Laura Lynn Mielke, Univ. of Kansas

621. Reading, Reading Machines, and Machine Reading

5:15–6:30 p.m., Gardner, Sheraton

Program arranged by the Discussion Group on Media and Literature. *Presiding:* Jessica Pressman, American Council of Learned Socs.

1. "Phonographic Reading Machines," Matthew Rubery, Univ. of London, Queen Mary Coll.
2. "Mechanical Mediations of Miniature Text: Reading Microform," Katherine Wilson, Alelphi Univ.
3. "Between Human and Machine, a Printed Sheet: The Early History of OCR (Optical Character Recognition)," Mara Mills, New York Univ.

622. Becoming Women: Gender Identities and Tensions in Romanian and World Literature

5:15–6:30 p.m., 203, Hynes

Program arranged by the Discussion Group on Romanian Studies. *Presiding:* Jeanine Teodorescu, Univ. of Illinois, Chicago; Adriana Varga, Indiana Univ., Bloomington

1. "Landscapes of Interiority in the Fiction of Virginia Woolf, Charlotte Perkins Gilman, and Hortensia Papadat-Bengescu," Adriana Varga
2. "Romanian Women Writers and the Parisian Intellectual, Artistic, and Cultural Milieu," Anca Munteanu, Le Moyne Coll.
3. "Henriette Yvonne Stahl: From the Banks of the Dambovitza to the Banks of the Seine," Jeanine Teodorescu
4. "The Marriage between East and West: Eastern European Women Migrating to the European Union," Letitia Ileana Guran, Coll. of William and Mary

Respondent: Valentina N. Glajar, Texas State Univ.

For abstracts, write to glajar@txstate.edu.

623. Gender(ed) Performativities in Latin American and Latina/o Graphic Novels

5:15–6:30 p.m., 205, Hynes

Program arranged by the Division on Twentieth-Century Latin American Literature. *Presiding:* Hilda Chacón, Nazareth Coll. of Rochester

1. "Unbecoming Cuban American: Representations of Female Subjectivity in *Bad Habits: A Love Story*, by Cristy Road," Irune del Rio Gabiola, Butler Univ.
2. "Ashes and Masks: Gender according to Gilbert Hernandez," Christopher Pizzino, Univ. of Georgia
3. "Trans-nepantlista Visual Geographies and the Inked Latina Body: Ana Mendieta's Graphic Life Writing," Emma Ruth García, Colby Coll.; Magdalena M. Maiz-Peña, Davidson Coll.

624. Christopher Hitchens and His Legacy

5:15–6:30 p.m., The Fens, Sheraton

Program arranged by the Division on Nonfiction Prose Studies, Excluding Biography and Autobiography. *Presiding:* Brian J. Norman, Loyola Coll.

1. "An Unbeliever Unearthed," David Yaffe, Syracuse Univ.
2. "Christopher Hitchens in/and Martin Amis's *The Pregnant Widow* and *The Second Plane*," Jackson Ayres, Univ. of Arkansas, Fayetteville
3. "Hitchens's Debates in Cyberspace," Roderick Cooke, Haverford Coll.

625. Theories of Close Reading in Socially Motivated Criticism

5:15–6:30 p.m., Back Bay D, Sheraton

Program arranged by the Division on Twentieth-Century American Literature. *Presiding:* Robert Dale Parker, Univ. of Illinois, Urbana

1. "Vectors, Schemas, and Percepts in the Practice of Close Reading," Paula M. L. Moya, Stanford Univ.
2. "No Good: On Sentimental Miseducations and Socially Motivated Queer Theory," Lee Charles Edelman, Tufts Univ.
3. "Feminist Reading in the 1970s: New? Close? Theoretical?" Jane Gallop, Univ. of Wisconsin, Milwaukee

626. How to Get Published in *PMLA*: Any Language, Any Period, Any Tradition

5:15–6:30 p.m., 306, Hynes

Program arranged by the *PMLA* Editorial Board. *Presiding:* Simon E. Gikandi, Princeton Univ.

Speakers: Nancy Bentley, Univ. of Pennsylvania; Toral Gajarawala, New York Univ.; Peter S. Hawkins, Yale Univ.; Marc David Schachter, Univ. of Oregon; Shaden M. Tageldin, Univ. of Minnesota, Twin Cities

A roundtable with *PMLA* authors and Editorial Board members.

627. Professional Responsibility in the Era of Privatization

5:15–6:30 p.m., Fairfax A, Sheraton

Program arranged by the MLA Committee on Academic Freedom and Professional Rights and

Responsibilities. *Presiding:* David B. Downing, Indiana Univ. of Pennsylvania

1. "Professional Precarity: A Job Market without Jobs," Stanley Aronowitz, Graduate Center, City Univ. of New York
2. "Cognitive Dissonance: Occupying the University While Preparing for the Job Market," Sophia A. McClennnen, Penn State Univ., University Park
3. "Risking Responsibility," John W. Mowitt, Univ. of Minnesota, Twin Cities

628. Rethinking Agency in Early Black Atlantic Literature

5:15–6:30 p.m., Beacon E, Sheraton

Program arranged by the American Society for Eighteenth-Century Studies. *Presiding:* Ramesh Mallipeddi, Hunter Coll., City Univ. of New York

1. "The Black Atlantic and the Transatlantic Book Trade," Sean D. Moore, Univ. of New Hampshire, Durham
2. "Ignatius Sancho and the Ideological Stakes of Everyday Life," David Samuel Mazella, Univ. of Houston
3. "Genre, Authority, and Human Rights in Eighteenth-Century Black Atlantic Autobiography," George Boulukos, Southern Illinois Univ., Carbondale

For abstracts, write to ramesh.mallipeddi@hunter.cuny.edu after 15 Dec.

629. Nature, Culture, and Gender in Hawthorne's Work

5:15–6:30 p.m., Back Bay A, Sheraton

Program arranged by the Nathaniel Hawthorne Society. *Presiding:* David Greven, Univ. of South Carolina, Columbia

1. "Wild Man / Cultured Man: Native Americans and Scottish Highlanders in *The House of the Seven Gables*," Julie E. Hall, Sam Houston State Univ.
2. "Sick Buildings and Unhealthy Interiors: *The House of the Seven Gables* and the Medicalization of Architecture in Mid-Century America," Maura D'Amore, Saint Michael's Coll.
3. "I Am Mother's Child: Embryology and Abortion in *The Scarlet Letter*," Dana Medoro, Univ. of Manitoba
4. "'Singularly Connected': Mirror Neurons and Deep Ecology in *Blithedale* and *Septimius*," Robert Daly, Univ. at Buffalo, State Univ. of New York

630. New Work in Language Theory

5:15–6:30 p.m., 307, Hynes

Program arranged by the Division on Language Theory. *Presiding:* Mary Blockley, Univ. of Texas, Austin

1. "*Yo Digo* 'I Say' and *Yo Creo* 'I Think': The Grammaticalization of the Spanish Complement Constructions," Jiyoung Yoon, Univ. of North Texas
2. "Language as a Disciplinary Boundary," Justin Hayes, Quinnipiac Univ.

For abstracts, write to blockley@mail.utexas.edu after 10 Dec.

631. Literary Theory and American Sign Language Literature

5:15–6:30 p.m., Hampton, Sheraton

Program arranged by the MLA Committee on Disability Issues in the Profession. *Presiding:* Jill Marie Bradbury, Gallaudet Univ.

1. "'Human Bodies Are Words': The Poetics of Deaf Voice," Rebecca Terese Sanchez, Fordham Univ., Bronx
2. "The Gaze: Film Studies and the Flying Words Project," Pamela Kincheloe, Rochester Inst. of Tech.
3. "ASL Protest Poetry and Refashioning the Traditional Oral Epic," Kristen C. Harmon, Gallaudet Univ.

632. Religion and Secularism in Arabic Literature Today

5:15–6:30 p.m., 204, Hynes

Program arranged by the Division on Arabic Literature and Culture. *Presiding:* Stephen Sheehi, Univ. of South Carolina, Columbia

1. "In Search of the Iraqi Other: Ethnoreligious Identities and the Discursive Formation of Secularism in Contemporary Iraqi Fiction," Yasmeen Hanoosh, Portland State Univ.
2. "The Political Aesthetic of Desecularization in Najīb Mahfūz's *Children of the Alley*," Nathaniel Greenberg, Univ. of Washington, Seattle
3. "Religion and Secularism in Ahdaf Soueif's *In the Eye of the Sun* and Leila Abulela's *The Translator*," Suha Kudsieh, Coll. of Staten Island, City Univ. of New York
4. "Modernism, Kinetic Selfhood, and the Jeremianic Discourse of Tawfiq Sayigh," Zahra A. Hussein Ali, Kuwait Univ.

For abstracts, visit www.kseigneurie.com.

633. *Bildung* in Early-Twentieth-Century Germany

5:15–6:30 p.m., 313, Hynes

Program arranged by the Division on Nineteenth- and Early-Twentieth-Century German Literature. *Presiding:* Todd Kontje, Univ. of California, San Diego

1. "Sittengeschichte als Bildungsgeschichte: A History of Morals and Its Limits," Ulrich Bach, Texas State Univ.
2. "The Self-Formation of Poetic Expression: Wilhelm Dilthey's *Geistesgeschichte*," Anna C. Guillemin, Univ. of Illinois, Chicago
3. "Konstruktion als Bildung: Refashioning the Human in the Aesthetics of the New Objectivity," Patrizia C. McBride, Cornell Univ.

For abstracts, write to dtpan@uci.edu.

634. Spaces at the Margins, Alternative Spaces

5:15–6:30 p.m., 305, Hynes

Program arranged by the American Portuguese Studies Association and the Division on Luso-Brazilian Language and Literature. *Presiding:* Emanuelle K. F. Oliveira, Vanderbilt Univ.

1. "Brasília: Literally Central, Literarily Marginal," Sophia Beal, Univ. of Minnesota, Twin Cities
2. "Toward a New Cinematic Landscape: Early Film and the Public Sphere in Brazil," Maite Conde, King's College, London
3. "No Tempo de Zicartola: Cultural Mediation between Favela and Asfalto in Rio de Janeiro, 1963–65," Elise M. Dietrich, Tulane Univ.
4. "Literature That Speaks from the Streets: *Literatura Periférica* in São Paulo," Eliseo Jacob, Univ. of Texas, Austin

635. Melville Occupies Wall Street

5:15–6:30 p.m., Beacon A, Sheraton

Program arranged by the Melville Society. *Presiding:* Samuel Otter, Univ. of California, Berkeley

1. "Occupation as Opposition: Bartleby and the Spatialization of Power," Daniel Boscaljon, Univ. of Iowa
2. "Old Combustibles: Melville, Guy Fawkes, and the 'Unlikely' Face of Protest," Steven Bellomy, Univ. of South Carolina, Columbia
3. "The Limits of Dissent in Herman Melville's 'The House-Top,'" Eric Norton, Marymount Univ.

636. The Dickens Theater

5:15–6:30 p.m., Riverway, Sheraton

Program arranged by the Dickens Society. *Presiding:* David S. Kurnick, Rutgers Univ., New Brunswick

1. "Performing Antislavery in *Nicholas Nickleby*," Elsie Browning Michie, Louisiana State Univ., Baton Rouge
2. "Dickens's Theater of the Dead," Alexandra Neel, Loyola Marymount Univ.
3. "Dickens's Little Women; or, Cute as the Dickens," Lauren Byler, California State Univ., Northridge

637. Open Access? *ECCO*, *EEBO*, and Digital Resources

5:15–6:30 p.m., Commonwealth, Sheraton

Program arranged by the Division on Restoration and Early-Eighteenth-Century English Literature. *Presiding:* Catherine Elizabeth Ingrassia, Virginia Commonwealth Univ.

Speakers: Joshua Eckhardt, Virginia Commonwealth Univ.; Molly Hardy, Saint Bonaventure Univ.; Laura C. Mandell, Texas A&M Univ., College Station; James Raven, Univ. of Essex

Consistent with the theme of open access, this roundtable explores limitations of proprietary digital archives and emergent alternatives. It will provide an interactive, engaged demonstration of *18thConnect*; a historian's perspective; discussion of British Virginia; and scholarly digital editions of seventeenth-century documents.

638. A Creative Conversation with Gao Xingjian

5:15–6:30 p.m., 206, Hynes

Program arranged by the Office of the Executive Director. *Presiding:* Michael Berry, Univ. of California, Santa Barbara

Speaker: Gao Xingjian, Paris, France

The first Chinese recipient of the Nobel Prize in Literature, Gao Xingjian is a playwright, novelist, filmmaker, director, and painter. His major works include *Bus Stop*, *Snow in August*, *Soul Mountain*, and *One Man's Bible*. In this dialogue with Michael Berry (in Mandarin with English interpretation), Gao will discuss his diverse body of work and the creative process. The conversation will also feature short clips from Gao's film and plays.

639. Two Tools for Student-Generated Digital Projects: *WordPress* and *Omeka* in the Classroom

5:15–6:30 p.m., Back Bay B, Sheraton

A special session. *Presiding:* Gabrielle Dean, Johns Hopkins Univ., MD

Speakers: Amanda L. French, George Mason Univ.; George Williams, Univ. of South Carolina, Spartanburg

This "master class" will focus on integrating two digital tools into the classroom to facilitate student-generated projects: *Omeka*, for the creation of archives and exhibits, and *WordPress*, for the creation of blogs and Web sites. We will discuss what kinds of assignments work with each tool, how to get started, and how to evaluate assignments. Bring a laptop (not a tablet) for hands-on work.

640. Transnationalism and Folklore: Strangers, Acquaintances, or Much More?

5:15–6:30 p.m., Fairfax B, Sheraton

Program arranged by the Discussion Group on Folklore and Literature. *Presiding:* Jacqueline M. Fulmer, Univ. of California, Berkeley

1. "J. M. Synge and the Cosmopolitan Peasant," Emily Kader, Emory Univ.
2. "Avenues of Access among Genres, Beings, and Theory: Marie de France, Gerald of Wales, and the *Volsungasaga*," Paula Gutierrez-Neal, Univ. of Texas, Austin
3. "Revisiting the Indian Fort in Washington Irving's 'The Devil and Tom Walker,'" James Kelley, Mississippi State Univ.

For abstracts, visit mcpotluck.posterous.com after 15 Dec.

641. Racing, Queering Psychoanalysis

5:15–6:30 p.m., Independence West, Sheraton

Program arranged by the Division on Psychological Approaches to Literature. *Presiding:* Virginia L. Blum, Univ. of Kentucky

1. "Anxiety before Objects," Ann Pellegrini, New York Univ.
2. "Race, Face, Ravage, and Lyrical Fat," Kathryn Bond Stockton, Univ. of Utah
3. "Latino Somatic Disobedience," Antonio Viego, Duke Univ.

642. Beyond Fiction: Other Genres in D. H. Lawrence's Work

5:15–6:30 p.m., Liberty A, Sheraton

Program arranged by the D. H. Lawrence Society of North America. *Presiding:* Matthew J. Kochis, Univ. of Tulsa

1. "Move Over, E. B. White: Recognizing Lawrence's Creative Nonfiction," M. Elizabeth Sargent, Univ. of Alberta
2. "*Studies in Classic American Literature* and American Studies," Lee M. Jenkins, National Univ. of Ireland, Cork
3. "Green Pilgrimage: Environmental Criticism and D. H. Lawrence," Jeffrey Mathes McCarthy, Westminster Coll., UT

For abstracts, visit dhlsna.com/.

643. Hemingway and the Black Renaissance

5:15–6:30 p.m., Beacon G, Sheraton

Program arranged by the Ernest Hemingway Foundation and Society. *Presiding:* Gary Holcomb, Ohio Univ., Athens

Speakers: Joseph Fruscione, Univ. of Maryland Baltimore County; Ian H. Marshall, William Paterson Univ.; D. Quentin Miller, Suffolk Univ.; Mark Ott, Deerfield Acad., MA; Joshua M. Parker, Univ. of Salzburg; Charles Scruggs, Univ. of Arizona; Margaret E. Wright-Cleveland, Florida State Univ.

Contributors to a recent essay collection discuss the way Ernest Hemingway's writing influenced and contrasted with the work of various Harlem Renaissance writers, including James Baldwin, Ralph Ellison, Richard Wright, Claude McKay, Jean Toomer, and others.

644. Pedagogy of the Precariat: From Conference to Classroom to Community

5:15–6:30 p.m., Liberty C, Sheraton

Program arranged by the Discussion Group on Part-Time Faculty Members. *Presiding:* Sue Rowe Doe, Colorado State Univ., Fort Collins

1. "Teaching the Conflict: Incorporating Lessons about Contingency into Curricula," Maria Maisto, New Faculty Majority
2. "'Will You Serve?': Committee Structure, Workplace Democracy, and (In)Visible Contingent Faculty Members," Mahli Xuan Mechenbier, Kent State Univ., Twinsburg
3. "Data Streams in a Data Desert," Margaret Hanzimanolis, De Anza Coll.
4. "Invisible Professors: A Performed Presentation," Andrew William Smith, Tennessee Tech Univ.

Saturday, 5 January 6:45 p.m.

645. MLA Awards Ceremony

6:45 p.m., Constitution Ballroom, Sheraton

Presiding: Michael Bérubé, Penn State Univ., University Park, MLA President

1. Marianne Hirsch, Columbia Univ., MLA First Vice President, will present the William Riley Parker Prize, James Russell Lowell Prize, MLA Prize for a First Book, Mina P. Shaughnessy Prize, MLA Prize for Independent Scholars, Howard R. Marraro Prize, Katherine Singer Kovacs Prize, Aldo and Jeanne Scaglione Prize for Comparative Literary Studies, Aldo and Jeanne Scaglione Prize for French and Francophone Studies, Aldo and Jeanne Scaglione Prize for Germanic Languages and Literatures, Aldo and Jeanne Scaglione Prize for a Translation of a Literary Work, Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies, MLA Prize for a Distinguished Bibliography, William Sanders Scarborough Prize, and Fenia and Yaakov Leviant Memorial Prize in Yiddish Studies.

2. Rosemary G. Feal, MLA, will present the MLA International Bibliography Fellowship Awards.

3. Rosemary G. Feal will announce the recipients of the seal of approval from the Committee on Scholarly Editions.

4. Marianne Hirsch will announce the recipient of the ADFL Award for Distinguished Service to the Profession.

Reception immediately following.

Saturday, 5 January 7:00 p.m.

646. Cash Bar Arranged by the Yale University Department of French

7:00–8:15 p.m., 309, Hynes

647. Cash Bar Arranged by the Salem State University English and Foreign Languages Departments

7:00–8:15 p.m., Riverway, Sheraton

648. Cash Bar Arranged by the Division on Sixteenth-Century French Literature and the Division on Seventeenth-Century French Literature

7:00–8:15 p.m., 302, Hynes

649. Film Premiere: *May 4 Voices*

7:00–8:15 p.m., Republic Ballroom, Sheraton

Presiding: Patrick James Chura, Univ. of Akron

Speakers: Kenneth Bindas, Kent State Univ., Kent; Katherine Burke, Theatre of the Oppressed, Inc.; David Hassler, Kent State Univ., Kent

May 4 Voices is the film of an oral-history play about the tragic events at Kent State University on 4 May 1970, when the National Guard opened fire on anti–Vietnam War student protesters, killing four and wounding nine. The play's script draws from archived oral-history accounts of the shootings and their aftermath.

650. Reception Arranged by the School of Criticism and Theory

7:00–8:15 p.m., Independence East, Sheraton

650A. Reception Arranged by the University of California, Los Angeles, Department of English

7:00–8:15 p.m., Public Garden, Sheraton

651. Cash Bar Arranged by the Division on Old English Language and Literature

7:00–8:15 p.m., Fairfax A, Sheraton

652. Cash Bar Arranged by the Division on Autobiography, Biography, and Life Writing

7:00–8:15 p.m., Liberty B, Sheraton

653. Cash Bar Arranged by the German Program, Department of European Languages and Studies, University of California, Irvine

7:00–8:15 p.m., 304, Hynes

654. Cash Bar Arranged by the *Minnesota Review: A Journal of Creative and Critical Writing*

7:00–8:15 p.m., Fairfax B, Sheraton

655. Cash Bar Arranged by the Division on Black American Literature and Culture

7:00–8:15 p.m., Back Bay D, Sheraton

656. Reception Arranged by the University of Michigan Department of English Language and Literature

7:00–8:15 p.m., Gardner, Sheraton

657. Cash Bar Arranged by the Discussion Group on Comics and Graphic Narratives

7:00–8:15 p.m., Independence West, Sheraton

657A. Reception Arranged by the Scottish Literature Discussion Group

7:00–8:15 p.m., Liberty C, Sheraton

658. Giannina Braschi: *United States of Banana*

7:00–8:15 p.m., 206, Hynes

Presiding: Tess O'Dwyer, Tess O'Dwyer Arts Management

Speaker: Giannina Braschi, New York, NY

The celebrated Hispanic American writer Giannina Braschi debuts dramatic scenes from her new book *United States of Banana*. She is the author of the postmodern poetry classic *Empire of Dreams* and the Spanglish novel *Yo-Yo Boing!* These three titles form a mixed-genre trilogy on the subject of the American immigrant. Attendees receive the trilogy compliments of the publisher AmazonCrossing.

Sunday, 6 January 8:30 a.m.

659. Women Writing in Early Modern Manuscript Studies

8:30–9:45 a.m., Riverway, Sheraton

Program arranged by the Division on Literature of the English Renaissance, Excluding Shakespeare. *Presiding:* Alan Stewart, Columbia Univ.

1. "Women's Social Networking in the Herrick Family Papers," Lynne Magnusson, Univ. of Toronto
2. "'Not That I Thought Them All Good, but the Subjects Was What, I Had Occasion to Make Vse Of': Misogynistic Verse in Early Modern Women's Manuscript Miscellanies," Christopher Shirley, Northwestern Univ.
3. "Women and the Brotherton and Dalhousie Manuscripts," Julie Crawford, Columbia Univ.

660. *Bildung* Today

8:30–9:45 a.m., 307, Hynes

Program arranged by the Division on Nineteenth- and Early-Twentieth-Century German Literature and the American Association of Teachers of German. *Presiding:* Gisela Ruth Hoecherl-Alden, Boston Univ.

1. "'Das Wunder des Verstehens': Theological Models for the *Geisteswissenschaften*?" John H. Smith, Univ. of California, Irvine
2. "The German Figuration of *Bildung* and the Bologna Process," Jennifer Ch. Müller, Justus-Liebig-Universität Giessen
3. "The Role of *Bildung* in Contemporary Society: Making the Case for Relevancy," Stephani Richards-Wilson, Univ. of Wisconsin, Madison

For abstracts, write to dtpan@uci.edu.

661. United States Culture in the Age of Experts

8:30–9:45 a.m., Independence West, Sheraton

Program arranged by the Division on Literature and Science and the American Literature Section. *Presiding:* Timothy Melley, Miami Univ., Oxford

1. "Strategic Irrationalism: Psychological Warfare, Public Relations, and the Cold War Public Sphere," Timothy Melley
2. "The Pathology of Extremism: Brainwashing, Cults, and the Story of Patty Hearst," Scott Selisker, Univ. of California, Santa Barbara
3. "In Search of 'Humanness': The Human Document Just after World War II," Rebecca Lemov, Harvard Univ.

Respondent: Priscilla B. Wald, Duke Univ.

For abstracts, visit selisker.english.ucsb.edu/mla12 after 1 Dec.

662. Queer Times: Affect, Phenomenology, Temporality

8:30–9:45 a.m., Back Bay C, Sheraton

A special session. *Presiding:* William Clark, Univ. of California, Los Angeles; Adrienne Posner, Univ. of California, Los Angeles

1. "The Luxury of Praxis in Queer Theory," Kathryn Bond Stockton, Univ. of Utah
2. "Ellipsis, Ephemerality, and Television Time," Amy Villarejo, Cornell Univ.
3. "Erotic Negativity: Mediating Queer Aesthetics," Dustin Friedman, Univ. of California, Los Angeles

663. Urban Slavery: North, South, and Global South

8:30–9:45 a.m., Boston Common, Sheraton

A special session. *Presiding:* Russell Sbriglia, Univ. of Rochester

1. "City of the Big Freed Shoulders: Frederick Douglass's Plan for the District of Columbia," Graham Culbertson, Univ. of North Carolina, Chapel Hill
2. "Mary Peabody Mann's *Juanita*: Urban Slavery and the Construction of Nation," John C. Havard, Auburn Univ., Montgomery
3. "'You Can't Live There as You Do Here': Exceptional Urbanity in Frank J. Webb's *The Garies and Their Friends*," Russell Sbriglia

Respondent: Jennie Lightweis-Goff, Tulane Univ.

664. American Antifascism: Cultural Challenges to the Political Right from the 1930s to the 1960s

8:30–9:45 a.m., Beacon E, Sheraton

A special session. *Presiding:* Alan M. Wald, Univ. of Michigan, Ann Arbor

1. "'A United Front Always': Homosexuality and Antifascism in Modern America," Aaron Lecklider, Univ. of Massachusetts, Boston
2. "'Mass Action by Just One Member': Antifascist Resistance in *It Can't Happen Here*," Jeanne A. Follansbee, Harvard Univ.
3. "Brownshirts in *The Twilight Zone*: Rod Serling and Cold War Cultural Critique in the Early 1960s United States," Chris Vials, Univ. of Connecticut, Storrs

665. Adaptation and Tony Kushner

8:30–9:45 a.m., Fairfax B, Sheraton

A special session. *Presiding:* Jennifer A. Low, Florida Atlantic Univ.

1. "Adapting Theatricalities, Constructing a New Spectator: Tony Kushner's *The Illusion*," Jennifer A. Low
2. "Kushner's Theatrical Disillusionment," Patrick O'Connor, Oberlin Coll.
3. "Adapting Despair: Tony Kushner, George Bernard Shaw, and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*," David Kornhaber, Univ. of Texas, Austin

For abstracts, write to jlow@fau.edu after 15 Nov.

666. Blacks in the Heartland: The Midwest in the African American Literary Imagination

8:30–9:45 a.m., Back Bay B, Sheraton

A special session. *Presiding:* Bridget Harris Tsemo, Univ. of Iowa

1. "Tales of Import and Bitterness: Cleveland, the Federal Writers Project, Social Protest, and Chester Himes's Early Fiction," Lawrence Jackson, Emory Univ.
2. "Altering the Complexion of Democracy: The New Chicago Renaissance," R. Baxter Miller, Univ. of Georgia
3. "Harvesting Scattered Shadows: James Alan McPherson and the Lessons of Iowa," Michael DeRell Hill, Univ. of Iowa

667. Beckett's Manuscripts

8:30–9:45 a.m., Public Garden, Sheraton

Program arranged by the Samuel Beckett Society. *Presiding:* Dirk Van Hulle, Univ. of Antwerp

1. "'The Labor of Composition': A Visual Genesis of Beckett's *Watt*," Kristen L. Marangoni, Univ. of Tulsa
2. "Beckett and Saint Augustine: From *Dream of Fair to Middling Women* to *Murphy*," Federico Bellini, Università Cattolica del Sacro Cuore, Milano
3. "The Beckett Digital Manuscript Project (www.beckettarchive.org)," Mark Nixon, Univ. of Reading; Dirk Van Hulle

668. Literary Cartographies

8:30–9:45 a.m., 301, Hynes

A special session. *Presiding:* Robert Tally, Texas State Univ.

1. "'Eyes That Have Dwelt on the Past': Reading the Landscape of Memory in *The Mill on the Floss*," Alice Tsay, Univ. of Michigan, Ann Arbor
2. "Wandering Around: Reading and the Sense of Place in Robert Walser," Henry Carrigan, Northwestern Univ.

3. "Mapping Estrangement: Anna Maria Ortese's Unsettling Cities," Andrea Baldi, Rutgers Univ., New Brunswick
4. "Mapping Tokyo's 'Empty Center' in Oyama's *A Man with No Talents*," Barbara Thornbury, Temple Univ., Philadelphia

For abstracts, write to robert.tally@txstate.edu.

669. Social Media and Scholarship: The State of Middle-State Publishing

8:30–9:45 a.m., Beacon A, Sheraton

A special session. *Presiding:* Alexander Reid, Univ. at Buffalo, State Univ. of New York

Speakers: Heather Duncan, Univ. at Buffalo, State Univ. of New York; Matthew K. Gold, New York City Coll. of Tech., City Univ. of New York; Eileen Joy, Southern Illinois Univ., Edwardsville; Richard E. Miller, Rutgers Univ., New Brunswick; Daniel Schweitzer, Univ. at Buffalo, State Univ. of New York

Respondent: Alexander Reid

As our profession seeks to understand electronic publishing, the emergence of middle-state publishing (e.g., blogs, *Twitter*) adds another layer of complexity to the issue. The roundtable participants will discuss their use of social media for scholarship and how middle-state publishing alters scholarly work and the ethical and professional concerns that arise.

For brief statements, visit alex-reid.net after 15 Dec.

670. Romantic Media Studies: Means of Reading and Reading for Means

8:30–9:45 a.m., 203, Hynes

A special session. *Presiding:* Yohei Igarashi, Colgate Univ.; Lauren A. Neefe, Stony Brook Univ., State Univ. of New York

Speakers: Miranda Jane Burgess, Univ. of British Columbia; Mary Helen Dupree, Georgetown Univ.; Kevis Goodman, Univ. of California, Berkeley; Yohei Igarashi; Celeste G. Langan, Univ. of California, Berkeley; Maureen Noelle McLane, New York Univ.; Tom Mole, McGill Univ.

A roundtable of scholars discusses and defines "Romantic media studies," one of the most vibrant approaches to Romantic literature today. Spanning British, German, and transatlantic Romanticisms, the exchange considers Romantic-era media while reflecting on methods of reading for media, mediations, and networks as well as on the relation between Romantic criticism and the digital humanities.

For project statements, panelist biographies, description of format, and scholarship genealogy, visit mediageist.wordpress.com after 30 Nov.

671. The Vernacular and the Avant Garde: Modernism's Ethnographic Turn

8:30–9:45 a.m., 204, Hynes

A special session. *Presiding:* Justin Parks, Univ. at Buffalo, State Univ. of New York

1. "Cultural Memory and a Vernacular Avant-Garde: Federico García Lorca," Renée M. Silverman, Florida International Univ.
2. "Sterling A. Brown's Vernacular Poetry and Collecting as Counterhegemonic Practice," Justin Parks
3. "'A Steady Reaching Out for New and Vivid Forms': H. L. Mencken's *The American Language* and Vernacular Modernism," Brooks E. Hefner, James Madison Univ.

Respondent: Todd Carmody, Univ. of California, Berkeley

For abstracts, write to jparks4@buffalo.edu.

672. The Legacy of Suspicion

8:30–9:45 a.m., Commonwealth, Sheraton

A special session. *Presiding:* Amanda S. Anderson, Brown Univ.

1. "The Ethics of Suspicion," Elizabeth Anker, Cornell Univ.
2. "The Judgment of Critique?" Rita Felski, Univ. of Virginia
3. "Sovereign Suspicion: Violence, Power, Politics," John B. Michael, Univ. of Rochester

Respondent: Amanda S. Anderson

673. What Short Story Theory and Narrative Theory Can—and Can't—Do for Each Other

8:30–9:45 a.m., Back Bay A, Sheraton

A special session. *Presiding:* James Phelan, Ohio State Univ., Columbus

Speakers: Susan S. Lanser, Brandeis Univ.; Susan Lohafer, Univ. of Iowa; James Phelan; Michael Trussler, Univ. of Regina

Short story theorists and narrative theorists will conduct a candid conversation about the traditional separation of their fields: how to account for it, what have been its advantages and disadvantages, how they each view the powers and limitations of work in the other tradition, and how

they would like to see the traditions interact in the future.

674. Translation and the Undergraduate Curriculum

8:30–9:45 a.m., 202, Hynes

A special session. *Presiding:* Elizabeth Lowe, Univ. of Illinois, Urbana

1. "What the History of Translation Can Contribute to Translator Education," David L. Cooper, Univ. of Illinois, Urbana
2. "Foreign Languages and Translation across the Curriculum," Joyce Lynn Tolliver, Univ. of Illinois, Urbana
3. "Teaching Translation in the Polyglot Classroom," Reinhard Albert Mayer, Univ. of Illinois, Urbana

For papers, visit www.translation.illinois.edu after 1 Dec.

675. Robin Hood and the Literary Canon

8:30–9:45 a.m., Jefferson, Sheraton

A special session. *Presiding:* Alexander L. Kaufman, Auburn Univ., Montgomery

1. "Robin Hood and the Margins of Romance: Insights on Canon Formation and Maintenance," Henry F. Griffy, Ohio State Univ., Columbus
2. "Doing Yeoman Work: One Step toward Making the Middle English Robin Hood Ballads Canonical," Leigh Smith, East Stroudsburg Univ.
3. "Robin Hood Onstage in Dramatic Versions of Scott's *Ivanhoe*," Jeff Dailey, Five Towns Coll.
4. "What a Canon Wants: Robin Hood, Will Scarlet, and Carrie Lofy's *What a Scoundrel Wants*," Valerie B. Johnson, Univ. of Rochester

676. Re-*Understanding Comics*

8:30–9:45 a.m., Gardner, Sheraton

A special session. *Presiding:* Margaret Galvan, Graduate Center, City Univ. of New York

1. "The Citational Uses and Abuses of *Understanding Comics* and the Scholarly Futures They Forecast," Michael Chaney, Dartmouth Coll.
2. "Living Lines: Comics as a Phenomenological Encounter," David Bahr, Borough of Manhattan Community Coll., City Univ. of New York
3. "Drawing on Theory," Samantha Close, Univ. of Southern California

Respondent: Charles Hatfield, California State Univ., Northridge

677. Trafficking: Bodies, Cargoes, Texts

8:30–9:45 a.m., Beacon D, Sheraton

A special session. *Presiding:* Elizabeth Swanson Goldberg, Babson Coll.; Alexandra S. Moore, Univ. of North Carolina, Greensboro

1. "'Too Illegal and Too Black for Any Proper Job': Sex Trafficking in Ammo Darko's *Beyond the Horizon*," M. Laura Barberan Reinares, Bronx Community Coll., City Univ. of New York
2. "The 'Violent Gift' of Rights: Transnational Feminist Solidarity in *The Road to Wanting*," Belinda Walzer, Wake Forest Univ.
3. "The Globalized Criminal Tale of Human Trafficking in Drama and Performance," Simone Seym, Goethe Inst.
4. "Victims and Predators: Reflections on the Trafficking Narrative in James Levine's *The Blue Notebook*," Elizabeth Swanson Goldberg; Alexandra S. Moore

678. Anglo-Saxon Futures

8:30–9:45 a.m., Independence East, Sheraton

A special session. *Presiding:* Antonette diPaolo Healey, Univ. of Toronto

1. "A Farewell to Elegy," Kathleen Davis, Univ. of Rhode Island
2. "Different Futures: Gender, Labor, and Knowledge in the Old English *Genesis B*," Stacy S. Klein, Rutgers Univ., New Brunswick
3. "Grammar's Elegy: Priscian, Alcuin, and the Pattern of a Poem," Wesley Yu, Mount Holyoke Coll.

For abstracts, visit www.uri.edu/artsci/eng/Faculty/Davis.html.

679. Decision and Indecision in Medieval and Early Modern French Literature

8:30–9:45 a.m., 308, Hynes

A special session. *Presiding:* Marc Bizer, Univ. of Texas, Austin

1. "The Decisions of Allegiance in *Raoul de Cambrai*," Katherine A. Brown, Skidmore Coll.
2. "Too Hard to Choose: Panurge and Risk Taking in Rabelais's *Tiers livre*," Marc Bizer
3. "The Die Is Cast: Tragic Decisions in the Age of the French Wars of Religion," Andrea Marie Frisch, Univ. of Maryland, College Park

680. Imagining Paradise: Nature, Ecology, and Culture in Kashmiri Literature

8:30–9:45 a.m., 209, Hynes

A special session. *Presiding:* Kelly Sultzbach, Univ. of Wisconsin, La Crosse

1. "River, Flower, and the Animal: Nature and Society in Azurdah's Essays," Shabir Hussain Mirza, Women's Coll. Anantnag, Kashmir
2. "The Flowers of Kashmir Had Saved Her: Rushdie's *Shalimar, the Clown*," Lalita Pandit Hogan, Univ. of Wisconsin, La Crosse
3. "Kashmir Pending: Kashmiri Militancy, Adolescence, and a Graphic Novel," Patrick Colm Hogan, Univ. of Connecticut, Storrs

681. The Beginning of Now: Contemporaneity in Early Modern Writing

8:30–9:45 a.m., Back Bay D, Sheraton

A special session. *Presiding:* Blaine Greteman, Univ. of Iowa

1. "Literarure and Current Political Events: Sidney and Milton," Barbara Kiefer Lewalski, Harvard Univ.
2. "'I Take Up My Pen to Write': Writing to the Moment in Early Modern Letters," Rachael King, New York Univ.
3. "Locality and Contemporaneity in the Early Modern Social Network," Daniel Allen Shore, Georgetown Univ.; Christopher C. Warren, Carnegie Mellon Univ.

For abstracts, visit shakeosphere.blogspot.com.

682. Scriblerians at Three Hundred

8:30–9:45 a.m., The Fens, Sheraton

A special session. *Presiding:* Manushag Powell, Purdue Univ., West Lafayette; Rivka Swenson, Virginia Commonwealth Univ.

1. "The Metamorphosis of Martin the Scribbler, 1713–41," Judith Hawley, Univ. of London, Royal Holloway
2. "Scriblerus in the Public Sphere, 1723–1800," Ileana Baird, Univ. of Virginia
3. "Scriblerian Orientalism and Esoteric 'Pop,' 1713–1963," Matthew Reilly, Univ. of Texas, Austin
4. "Swift, Edward Said, and Secular Criticism: A Once and Future Scriblerian?" Helen Deutsch, Univ. of California, Los Angeles

683. Poetry and Really Late Capitalism

8:30–9:45 a.m., 206, Hynes

Program arranged by the Division on Poetry. *Presiding:* Aldon Lynn Nielsen, Penn State Univ., University Park

1. "Poetry, Capital, and Deep Time," Christopher Nealon, Johns Hopkins Univ., MD
2. "'What We Have in Common': Accumulation and Dispossession in Great Recession–Era Poetry," Margaret Ronda, Rutgers Univ., Newark
3. "Real Feel: Affective Capitalism and Conceptual Poetry," Jeffrey T. Nealon, Penn State Univ., University Park

684. How I Have Changed My Mind as a Scholar-Teacher of Writing

8:30–9:45 a.m., Berkeley, Sheraton

Program arranged by the Division on the Teaching of Writing. *Presiding:* John L. Schilb, Indiana Univ., Bloomington

Speakers: Cheryl E. Ball, Illinois State Univ.; Jane M. Danielewicz, Univ. of North Carolina, Chapel Hill; Douglas Hesse, Univ. of Denver; Deborah H. Holdstein, Columbia Coll., IL; Shirley Wilson Logan, Univ. of Maryland, College Park; Kurt Spellmeyer, Rutgers Univ., New Brunswick

What changes of mind might a composition scholar and teacher go through? For what reasons and to what effects? By briefly explaining their personal shifts in thinking, veterans of the field will address these questions, and the audience will then be invited to share their answers.

685. Human Rights and Literature

8:30–9:45 a.m., 201, Hynes

Program arranged by the Division on Nineteenth-Century French Literature. *Presiding:* Marie-Pierre F. Le Hir, Univ. of Arizona

1. "Les statuts légal et littéraire du mulâtre sous la Restauration," Marshall C. Olds, Michigan State Univ.
2. "Poetry and Human Rights in the French Romantic Poet-Workers," Nathalie Vincent-Munnia, Boston Univ.
3. "In Praise of Inequality: Censuring Social Climbers," Françoise Belot, Univ. of Washington, Seattle
4. "Human Rights and Hermaphrodites," Anne Linton, San Francisco State Univ.

686. Avant-Garde Poetics of Media

8:30–9:45 a.m., Hampton, Sheraton

Program arranged by the Association for the Study of Dada and Surrealism. *Presiding:* Jonathan P. Eburne, Penn State Univ., University Park

1. "Print and Publicity in the Berlin Dada Movement," Kurt Beals, Univ. of California, Berkeley

2. "Electric 'Now Indigo Blue': Synthetic Color and Video Synthesis, circa 1969," Carolyn Kane, Hunter Coll., City Univ. of New York
3. "Countermapping and the Avant-Garde," Stephen Voyce, Univ. of Iowa

687. British Romantic Books

8:30–9:45 a.m., Fairfax A, Sheraton

Program arranged by the Wordsworth-Coleridge Association. *Presiding:* Jonathan Farina, Seton Hall Univ.

1. "Shakespeare Reimaged: Grangerized Collections in the Romantic Era," Michael Steven Macovski, Georgetown Univ.
2. "Publishers and Lawyers," Gary R. Dyer, Cleveland State Univ.
3. "The Parliamentary Anthology and the Mediation of the Romantic Author," Katie Homar, Univ. of Pittsburgh
4. "The Piper at the Gates of Paradise: William Blake and Joseph Johnson," Joseph Byrne, Univ. of Maryland, College Park

688. Gendered Violence in African Literature and Film

8:30–9:45 a.m., 205, Hynes

Program arranged by the Division on African Literatures. *Presiding:* Patrick Muana, Texas A&M Univ., College Station

1. "Big Men and the Gendered Violence of Falling Apart: Dangaremgba's and Adichie's Politicization of Patriarchal Authoritarianism," Donald R. Wehrs, Auburn Univ., Auburn
2. "La nuit de la vérité: Gendered Violence and Reconciliation," Catherine S. Webster, Univ. of Central Oklahoma
3. "Metonymic Embodiments: Historical Violence and Gender Aesthetics in Contemporary African Women's Writing," Mayssa Zouaghi, Univ. of Montreal
4. "Female Violence and Female Emotion in Nollywood Films," Moradewun Adejunmobi, Univ. of California, Davis

689. New Media in Eighteenth- and Nineteenth-Century Spain

8:30–9:45 a.m., 313, Hynes

Program arranged by the Division on Eighteenth- and Nineteenth-Century Spanish Literature. *Presiding:* Daniel Frost, Coll. of the Holy Cross

1. "The Original, the Copy, and the Counterfeit: Sexual and Mechanical Reproduction in *Fortunata y Jacinta*," Laura Connor, Harvard Univ.
2. "Pablo Minguet's *Engaños a ojos vistas*: Trick Games and the Rise of Madrid's Magical Printing Market," Marta Ferrer Gómez, Universidad de Salamanca
3. "Print Technologies and Public Describing: Image, Presence, and Trace," Rebecca Haidt, Ohio State Univ., Columbus

690. Space and Movement in Medieval German Literature

8:30–9:45 a.m., 305, Hynes

Program arranged by the Division on German Literature to 1700. *Presiding:* Niklaus E. Largier, Univ. of California, Berkeley

1. "Subtext(ile)s: Silk, Women, and Merchants in the Hinterland of the *Nibelungenlied*," William Crooke, East Tennessee State Univ.
2. "Space and Acoustic Phenomena in Late Medieval Sister Books and Religious Drama," Nicola Vohringer, Univ. of Toronto
3. "Advents of Destruction: Cities and Conquerors in Medieval German *Antikenepik*," Markus Stock, Univ. of Toronto

691. Cognitive Neuroscience of Attention

8:30–9:45 a.m., Liberty C, Sheraton

Program arranged by the Division on Cognitive Approaches to Literature. *Presiding:* Elizabeth Nixon, Ohio State Univ., Columbus

1. "Shadow Stories," H. Porter Abbott, Univ. of California, Santa Barbara
2. "Memory, Attention, and the Shape of a Sentence: Ethics and Aesthetics in ADHD (Attention Deficit/Hyperactivity Disorder) and Language Production," Suzanne Bailey, Trent Univ.
3. "The Addictive Image," Michael W. Clune, Case Western Reserve Univ.
4. "Were Cervantes and Quixote Daydreaming? (On Attention, Memory, and Creativity)," Catherine M. Connor, Univ. of Vermont

For abstracts, write to lizzie.nixon@hotmail.com after 1 Dec.

692. Baroque Forces

8:30–9:45 a.m., 303, Hynes

Program arranged by the Division on Colonial Latin American Literatures. *Presiding:* Anna H. More, Univ. of California, Los Angeles

1. "Colonial Baroque: Violence as History," Ivonne del Valle, Univ. of California, Berkeley
2. "Festive Forces in Potosí," Lisa Voigt, Ohio State Univ., Columbus
3. "Sigüenza y Vico," José Francisco Robles, El Colegio de México
4. "The Baroque Voice: Syncretic Afro-Catholic Performance and Power in the Visions of Early Modern Brazil's Rosa Maria Egipçiaca," Rachel Spaulding, Univ. of New Mexico, Albuquerque

693. Theorizing Digital Practice, Practicing Digital Theory

8:30–9:45 a.m., Liberty A, Sheraton

Program arranged by the MLA Committee on Information Technology. *Presiding:* Victoria E. Szabo, Duke Univ.

1. "What Text Mining and Visualizations Have to Do with Feminist Scholarly Inquiries," Tanya E. Clement, Univ. of Texas, Austin
2. "Building the Infrastructural Layer: Reading Data Visualization in the Digital Humanities," Dana Solomon, Univ. of California, Santa Barbara
3. "What Should We Do with Our Games?" Stephanie Boluk, Vassar Coll.

Respondent: Victoria E. Szabo

For abstracts, visit www.duke.edu/~ves4/mla13.

694. "This Is Not the Ivy Tower": Scholarship at Community Colleges

8:30–9:45 a.m., Liberty B, Sheraton

Program arranged by the MLA Committee on Community Colleges. *Presiding:* Linda Weinhouse, Community Coll. of Baltimore County, MD

1. "We Are Scholars Too: The Importance and Challenges of Doing Research at a Community College," Nancy Berke, LaGuardia Community Coll., City Univ. of New York
2. "The Untenured Idealist: Using Feminist Care Ethics to Reconceptualize Scholarly Identity in the Community College," Elaine Childs, Coll. of the Mainland, TX

Sunday, 6 January 10:15 a.m.

695. Race, Girlhood, and Social Justice in Children's Literature

10:15–11:30 a.m., Beacon A, Sheraton

Program arranged by the Children's Literature Association and the MLA Committee on the Literatures of People of Color in the United States and Canada. *Presiding:* Michelle Holley Martin, Univ. of South Carolina, Columbia

1. "A Credit to Their People: Race and Resilient Rebirth in Ntozake Shange's *Whitewash* and Alma Flor Ada's *My Name Is Maria Isabel*," Ada McKenzie, Coll. of the Bahamas
2. "Battling for Opportunity: The Girl Soldiers of *Shuttered Windows* and *Warriors Don't Cry*," Sara Schwebel, Univ. of South Carolina, Columbia
3. "Fired Up: Compromising Social Justice in the Figure of the Girl," Sarah Sahn, Univ. of Illinois, Urbana

Respondent: Kristen Proehl, Clemson Univ.

696. Disability and the Coloniality of Power

10:15–11:30 a.m., Hampton, Sheraton

Program arranged by the MLA Committee on Disability Issues in the Profession. *Presiding:* Susan Jennifer Antebi, Univ. of Toronto

1. "Disability and the Limits of Cohabitance: The Filmic Landscapes of Carlos Reygadas," Susan Jennifer Antebi
2. "Reading Disability in Edwidge Danticat's 'Brother, I'm Dying': An Alternative Critique of United States Imperialism," Thomas Jordan, Binghamton Univ., State Univ. of New York
3. "Translating, Erasing, Enabling: Inflections of Disability, Race, and Ethnicity in Translations of J. M. Coetzee," Karen Thornber, Harvard Univ.
4. "The Coloniality of University Dwellings," Catherine Aubrecht, Univ. of Toronto

697. New Approaches to Dissident Writing: Beyond Resistance and Revisionism

10:15–11:30 a.m., 307, Hynes

Program arranged by the American Association of Teachers of Slavic and East European Languages. *Presiding:* Jessie M. Labov, Ohio State Univ., Columbus

1. "January in the Village: Egon Bondy between Protest and Soliloquy," Jonathan Bolton, Harvard Univ.
2. "Variations on a European Theme; or, The Function of World Literature in Milan Kundera's *Book of Laughter and Forgetting*," Joshua P. Beall, Alabama State Univ.
3. "Czesław Miłosz as Cultural Critic," Magdalena Kay, Univ. of Victoria

For abstracts, visit mlaslavic2013.blogspot.com/.

698. Intonation and Poetic Convention

10:15–11:30 a.m., Dalton, Sheraton

A special session. *Presiding:* Natalie E. Gerber, State Univ. of New York, Fredonia; Benjamin Glaser, Skidmore Coll.

1. "Libraries of Rhythm," Benjamin Glaser
2. "When Free Verse Is Not Free Enough," Thomas Cable, Univ. of Texas, Austin
3. "Suffused Selves: Intertextual Poetics, Intonation, and Prosody," Steve Willard, Univ. of California, San Diego

Respondent: Natalie E. Gerber

For abstracts, write to gerber@fredonia.edu.

699. Milton and Logic

10:15–11:30 a.m., Commonwealth, Sheraton

Program arranged by the Milton Society of America. *Presiding:* Rachel J. Trubowitz, Univ. of New Hampshire, Durham

1. "Milton's *Logic* for the Clarendon *Complete Works*: A Report," Jameela Lares, Univ. of Southern Mississippi
2. "Milton, Logic, and Badiou," Paul Anthony Stevens, Univ. of Toronto
3. "The Logical Poetics of *Paradise Regained*," Elizabeth Skerpan-Wheeler, Texas State Univ.

700. *May 4 Voices*: Teaching about the 1970 Kent State Shootings through Oral History and Drama

10:15–11:30 a.m., Back Bay A, Sheraton

A special session. *Presiding:* Robert Balla, Univ. of Akron

Speakers: Robert Balla; Kenneth Bindas, Kent State Univ., Kent; Katherine Burke, Theatre of the Oppressed, Inc.; David Hassler, Kent State Univ., Kent

Roundtable discussion of *May 4 Voices*, an oral-history play about the Kent State student shootings of 1970. The session will explore the play's usefulness in multiple pedagogical settings. Panelists will describe their experiences with *May 4 Voices* in diverse disciplines and elicit audience responses, along with ideas for incorporating the play into humanities curricula.

701. Trauma, Affect, and Genre in African American Culture

10:15–11:30 a.m., Riverway, Sheraton

A special session. *Presiding:* Cherise Smith, Univ. of Texas, Austin

Speakers: Stephanie Batiste, Univ. of California, Santa Barbara; Sonnet Retman, Univ. of Washington, Seattle; Christina Sharpe, Tufts Univ.; Cherise Smith; Lisa Thompson, Univ. of Austin

In this roundtable, we turn to a range of cultural media, from plays and photographs to novels and musicals, to explore the ways that various African American artists historicize and politicize racial trauma through the innovative use of genre and its affective possibilities.

702. South Asian-izing the Digital Humanities

10:15–11:30 a.m., 209, Hynes

A special session. *Presiding:* Rahul Gairola, Univ. of Washington, Seattle

1. "Creating Alternate Voices: Exploring South Asian Cyberfeminism," Suchismita Banerjee, Univ. of Wisconsin, Milwaukee
2. "Digitizing Pakistani Literary Forms; or, E/Merging the Transcultural," Waseem Anwar, Forman Christian Coll.
3. "Reimagining Aesthetic Education: Digital Humanities in the Global South," Rashmi Bhatnagar, Univ. of Pittsburgh

Respondent: Amritjit Singh, Ohio Univ., Athens

For abstracts, write to rgairola@uw.edu after 1 Dec.

703. Poetics and the Liberal Arts

10:15–11:30 a.m., The Fens, Sheraton

A special session. *Presiding:* Paul A. Jaussen, Case Western Reserve Univ.

1. "On Thinking through Making: William Carlos Williams, Poetics, and the Liberal Arts," Mark C. Long, Keene State Coll.
2. "Pedagogical Poetics: Innovation and the Liberal Arts," Julia Bloch, Bard Coll.
3. "A Poetics of Unmaking and the Crisis in the Liberal Arts," Joshua M. Corey, Lake Forest Coll.

704. Adapting Social Science Methods to Humanities Research

10:15–11:30 a.m., Liberty C, Sheraton

A special session. *Presiding:* Monica Bulger, Univ. of Oxford; Raymond G. Siemens, Univ. of Victoria

Speakers: James Kelley, Mississippi State Univ.; Eric Meyer, Univ. of Oxford; Lynne Siemens, Univ. of Victoria; Dana Solomon, Univ. of California, Santa Barbara; Lindsay Thomas, Univ. of California, Santa Barbara

This roundtable draws on the expertise of literary scholars and social scientists to explore strategies to support the adoption of social science methodology in literary studies and other humanities research. The panelists represent different career stages and different levels of experience with social science methods to provide insight into the challenges and rewards of extending disciplinary practice.

For abstracts, visit www.oii.ox.ac.uk/research/projects/?id=58 after 1 Nov.

705. Perspectivizing World Literature

10:15–11:30 a.m., 202, Hynes

A special session. *Presiding:* Marko Juvan, Scientific Research Center of the Slovenian Acad. of Sciences and Arts

Speakers: David Damrosch, Harvard Univ.; Theo L. D'haen, Leuven Univ.; Jeanne E. Glesener, Univ. of Luxembourg; Kristine Kotecki, Univ. of Texas, Austin; Sowon S. Park, Univ. of Oxford, Corpus Christi Coll.; Galin Tihanov, Univ. of London; Steven Tötösy de Zepetnek, Purdue Univ. Press

As a glocalized network, world literature has been produced, disseminated, perceived, used, and canonized through multiple geocultural perspectives. How were particular literary practices (imperial, metropolitan, peripheral, or transnational) positioned and circulated in the asymmetrical system of world literature? How do we study literature's globalism from a truly comparative perspective?

For abstracts, visit isllv.zrc-sazu.si/en/dogodki/mla-0#v.

706. Twentieth-Century Imperial Spain

10:15–11:30 a.m., 205, Hynes

A special session. *Presiding:* Michael Pennock Predmore, Stanford Univ.

1. "How to Make a Film about the Conquest: Globalization and Decolonization in the Films of Jorge Sanjinés," Luis Martin-Cabrera, Univ. of California, San Diego
2. "Spaniards at (the) Stake: The Mexican Revolution in Madrid, a Postcolonial Reflection," Pedro Garcia-Caro, Univ. of Oregon
3. "Imperial Specters in Antonio Machado's Depictions of Spain," Francisca Gonzalez Flores, Stanford Univ.

707. Feeling Texts in Nineteenth-Century Sino-Anglo-American Exchanges

10:15–11:30 a.m., 203, Hynes

A special session

1. "Translating Sentimentalism: Boycott, Immigration Law, and Chinese Exclusion," Edlie L. Wong, Univ. of Maryland, College Park
2. "'Cherishing Men from Afar': Affect and Globalization in Late-Imperial China," Shuang Shen, Penn State Univ., University Park
3. "A Fan of Longfellow: Optimism and Conventionality in Nineteenth-Century Sino-American Exchanges," Nan Da, Univ. of Michigan, Ann Arbor

For abstracts, write to nda@umich.edu after 1 Dec.

708. Victorian Oral Culture, circa 1861–1901

10:15–11:30 a.m., Public Garden, Sheraton

A special session. *Presiding:* Anne Zwierlein, Univ. of Regensburg

1. "Ways with Words: Peepshows, Panoramas, and the Showman-Lecturer," John Plunkett, Univ. of Exeter
2. "The Schooled Voice: Sound and Sense in the Reports of the School Inspectorate," Janice Schroeder, Carleton Univ.
3. "Siri Love, circa 1900: Voice Engine Fictions in the Age of Synergy," John M. Picker, Massachusetts Inst. of Tech.

For abstracts, visit www.uni-regensburg.de/sprache-literatur-kultur/anglistik/staff/zwierlein/index.html.

709. Picturing Photography in Graphic Memoirs

10:15–11:30 a.m., Berkeley, Sheraton

A special session. *Presiding:* Courtney Baker, Connecticut Coll.

1. "The Queer Contest between Modern and Postmodern Modes of Vision in Alison Bechdel's *Fun Home*," Robin Bernstein, Harvard Univ.
2. "Drawn Photographs and the Performance of (Post)Memory in Carol Tyler's *You'll Never Know*," Mihaela Precup, Univ. of Bucharest
3. "'I Saw It': The Photographic Witness of Keiji Nakazawa's *Barefoot Gen*," Laura Wexler, Yale Univ.

710. Paul Celan's Encounters

10:15–11:30 a.m., 204, Hynes

A special session. *Presiding:* Amir Eshel, Stanford Univ.

Speakers: Bertrand Badiou, Paris, France; Maya Barzilai, Univ. of Michigan, Ann Arbor; Anna Glazova, Cornell Univ.; Jason Groves, Yale Univ.; Michael G. Levine, Rutgers Univ., New Brunswick; Kristin Rebien, San Diego State Univ.; Na'ama Rokem, Univ. of Chicago

Dialogue and encounter are fundamental concepts in Celan's poetics. But how is this understanding of poetry related to the poet's actual conversations and exchanges, with friends, acquaintances, and other authors? We address Celan's ethical conception of poetry, his multilingualism, the relation between poetry and translation, and his understanding of the Jewish nature of his poetry.

For abstracts, visit nelc.uchicago.edu/faculty/rokem.

711. Literature and Constructivism

10:15–11:30 a.m., Beacon E, Sheraton

A special session. *Presiding:* Nicholas Gaskill, Rutgers Univ., New Brunswick

Speakers: James J. Bono, Univ. at Buffalo, State Univ. of New York; Nathan Brown, Univ. of California, Davis; Gregory Flaxman, Univ. of North Carolina, Chapel Hill; Steven J. Meyer, Washington Univ. in St. Louis; Adam Nocek, Univ. of Washington, Seattle

This roundtable will consider the advantages of bringing a constructivist or speculative philosophical framework—of the kind found in A. N. Whitehead, Isabelle Stengers, and Gilles Deleuze—to the study of literature.

712. Expanding Approaches to the Critical Analysis of Afro-Latin American Literature through Film

10:15–11:30 a.m., 313, Hynes

A special session. *Presiding:* Sonja Stephenson Watson, Univ. of Texas, Arlington

1. "From Stage to Screen: Rethinking *Afrocubanidad* in *María Antonia*," Dawn Duke, Univ. of Tennessee, Knoxville
2. "We Wear the Mask: Unveiling Afro-Latin American Culture Using Images from *Favela Rising*," Rhonda Collier, Tuskegee Univ.
3. "Teaching Afro-Latin American Culture through Film: *Raíces de mi corazón* and Cuba's *Guerrita de los Negros*," Sonja Stephenson Watson

713. "Delight and Instruct": Restoration and Early-Eighteenth-Century British Popular Entertainment

10:15–11:30 a.m., Fairfax B, Sheraton

A special session. *Presiding:* Victoria Warren, Binghamton Univ., State Univ. of New York

1. "Narrative Concentration and the Family-State Analogy in Defoe and Swift," Catherine L. Keohane, Montclair State Univ.
2. "Conjuring Delight: Ravenscroft's *The London Cuckolds* (1681) and Restoration Comedy," Victoria Warren
3. "What Is 'Popular' English Poetry in the Early Eighteenth Century? Swift, Prior, Tom Brown, and Others," John J. Richetti, Univ. of Pennsylvania
4. "'Tyrant' Men and 'Compleat' Housewives: Authority in Early-Eighteenth-Century Cookbooks," Marta Hess, Georgia State Univ.

714. Teaching Jane Austen in Emerging Contexts

10:15–11:30 a.m., Gardner, Sheraton

A special session. *Presiding:* Devoney Looser, Univ. of Missouri, Columbia

Speakers: Eric M. Eisner, George Mason Univ.; Emily Friedman, Auburn Univ., Auburn; Beth Lau, California State Univ., Long Beach; Michelle Nancy Levy, Simon Fraser Univ., Burnaby; Donna S. Parsons, Univ. of Iowa; Meghan Rosing, Lehigh Univ.; Juliette C. Wells, Manhattanville Coll.

Participants consider Jane Austen in emerging contexts, including Gothic literature, book publishing, Romantic poets, Harry Potter, pop cultural Austens, children's literature, and digital environments. Discussion will consider new classroom challenges, particularly in single-author courses, where students may misperceive her circumstances and the scope of her writings.

715. Philip Roth's Music

10:15–11:30 a.m., Liberty B, Sheraton

A special session. *Presiding:* Aimee Lynn Pozorski, Central Connecticut State Univ.

1. "Philip Roth and the Music of Seduction," Ira Nadel, Univ. of British Columbia
2. "Nationalism, Lyricism, and Self-Loathing in *I Married a Communist* and *Indignation*," Aimee Lynn Pozorski
3. "Dream a Little Dream: Music as Counternarrative in Philip Roth's Late Fiction," Matthew Shipe, Washington Univ. in St. Louis

Respondent: B. Jane Statlander-Slote, Miami International Univ. of Art and Design

For abstracts, visit rothsociety.org after 15 Dec.

716. Three Remainders

10:15–11:30 a.m., Back Bay B, Sheraton

A special session. *Presiding:* Claire Elizabeth Jarvis, Stanford Univ.

1. "New Media and Empire in Tom McCarthy's *Remainder*," Jason D. Gladstone, Ball State Univ.
2. "*Remainder*'s Thing Power," Claire Elizabeth Jarvis
3. "The Shape of Mind in Tom McCarthy's *Remainder*," Jonathan Brody Kramnick, Rutgers Univ., New Brunswick

717. Censorship and the Spanish *Comedia*

10:15–11:30 a.m., 303, Hynes

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Drama. *Presiding:* Baltasar Fra-Molinero, Bates Coll.

1. "Censorship, the Censor, and Bartolomé de Torres Naharro's *Propalladia* (1573)," Felipe Ruan, Brock Univ.
2. "The Varied Reception and Response of the Inquisition to Two Saint Christopher *Comedias* in 1640s Seville," Anthony John Grubbs, Michigan State Univ.
3. "*Delaciones* of the *Comedia*: The Spanish Inquisition and Popular Representations of Religious Thematics," Patricia W. Manning, Univ. of Kansas

718. Bridges between Past, Present, and Future Sephardic Cultures, Literatures, and Identities

10:15–11:30 a.m., 206, Hynes

Program arranged by the Discussion Group on Sephardic Studies. *Presiding:* Johann Sadock, Boston Coll.

1. "Jew, Turk, Frenchman, American: Sephardic Identities in Alfred Ascher's Judeo-Spanish *Diario*," Gloria J. Ascher, Tufts Univ.
2. "Seven Songs, Seven Identities: Bridging the Past and the Future," Jane Mushabac, New York City Coll. of Tech., City Univ. of New York
3. "North Africa, France, and Israel: Sephardic Identities in the Work of Chochana Boukhobza," Nina Boug Lichtenstein, Brandeis Univ.
4. "A Plurality of Bridges: The Sephardic Scholar as Literary Archaeologist," Judith Roumani, Potomac, MD

719. The Enlightenment and the Ancients

10:15–11:30 a.m., 305, Hynes

Program arranged by the Division on Eighteenth-Century French Literature. *Presiding:* Joanna Stalnaker, Columbia Univ.

1. "Is the Quarrel of the Ancients and Moderns an Enlightenment Debate?" Larry F. Norman, Univ. of Chicago
2. "Ancient History and Modern Epicureanism in Early Enlightenment Accounts of French Taste," Katharine Hamerton, Columbia Coll., IL
3. "Beyond Lycurgus and Solon: Ethics, Eroticism, and Politics in Sylvain Maréchal's *Antiquity*," Erica J. Mannucci, Univ. of Milano-Bicocca

720. Henry James and New Media

10:15–11:30 a.m., Jefferson, Sheraton

Program arranged by the Henry James Society. *Presiding:* John Carlos Rowe, Univ. of Southern California

1. "Henry James, Propagandist," Harilaos Stecopoulos, Univ. of Iowa
2. "The Art of Associating: Henry James, Network Theorist," Brad Evans, Rutgers Univ., New Brunswick
3. "What Would Strether Tweet? James's Late Style as a New Media Ecology in *The Ambassadors*," Shawna Ross, Penn State Univ., University Park
4. "Henry James and New Media," Ashley Barnes, Univ. of California, Berkeley

721. Medieval Things: Ecology, Ecomaterialism, Environmentalism

10:15–11:30 a.m., Fairfax A, Sheraton

Program arranged by the Division on Middle English Language and Literature, Excluding Chaucer. *Presiding:* Kathleen Coyne Kelly, Northeastern Univ.

1. "Ecology Not without Nature," Liza Blake, New York Univ.
2. "Fertile Symmetry of Nature and Humanity in Bernardus Silvestris's *Cosmographia*," Sarah Powrie, Saint Thomas More Coll.
3. "Goddesses and Objects," Amy S. Kaufman, Middle Tennessee State Univ.
4. "Humanity Interrupted: Gower's Tale of Action and the Forest of Indifference," Rob Wakeman, Univ. of Maryland, College Park

722. Political Theater?

10:15–11:30 a.m., Beacon H, Sheraton

Program arranged by the Division on Drama. *Presiding:* Tavia Nyong'o, New York Univ.

1. "Crisis Theater and Queer Ecology," Una Chaudhuri, New York Univ.; Shonni Enelow, Univ. of Pennsylvania
2. "Adjudicating 'Bodies Public' in *NEA v. Finley*," Lisa A. Freeman, Univ. of Illinois, Chicago
3. "'This Is Not Art but Only Facts': Ed Bullins's *Jo Anne!!!* and the Theatrical Spectacle of Civil Rights," GerShun Avilez, Yale Univ.
4. "Self-Representation in the Ballot Booth: Electores 2012," Julie Ward, Univ. of California, Berkeley

723. Literary Criticism in Africa

10:15–11:30 a.m., 301, Hynes

Program arranged by the Division on Literary Criticism. *Presiding:* Apollo Amoko, Univ. of Florida

1. "African Literary Criticism and the Language of Human Rights," Anne W. Gulick, Univ. of South Carolina, Columbia
2. "The Politics of (Queer) Theory and Criticism in Africa: Textual Renegotiations of Sexual Dissidence as a Form of Decolonization and Critical Praxis," William J. Spurlin, Brunel Univ., London
3. "Rootlessness in Adichie's 'Headstrong Historian': Challenging the 'Political Efficacy' of Recuperative Rewriting," Eve Eisenberg, Indiana Univ., Bloomington

724. British Fiction at Mid-Century: Writing and the State

10:15–11:30 a.m., Independence West, Sheraton

Program arranged by the Division on Twentieth-Century English Literature. *Presiding:* Allan Hepburn, McGill Univ.

1. "Habits of the State in Sylvia Townsend Warner's *The Corner That Held Them*," Melanie Micir, Penn. State Univ., Erie-Behrend
2. "Imperial Power and the Cold War Client State: Britain at Mid-Century," Peter J. Kalliney, Univ. of Kentucky
3. "Muriel Spark's Political Poise," Maria DiBattista, Princeton Univ.

725. (Re)Thinking the Animal and the Human in Francophone Literatures

10:15–11:30 a.m., 207, Hynes

Program arranged by the Division on Francophone Literatures and Cultures. *Presiding:* Dominic R. Thomas, Univ. of California, Los Angeles

1. "Donner sa langue aux chiens," Jean-Louis Cornille, Univ. of Cape Town; Annabelle Marie, Univ. of Cape Town
2. "Fips, the Antihero in Hélène Cixous's *Les rêveries de la femme sauvage*," Caroline Wakaba Futamura, Wadsworth, OH
3. "Animalité et décentrement du regard dans *Temps de chien* de P. Nganang et *La phalène des collines* de K. Lamko: La glorification des bêtes et l'avilissement des hommes," Eloise Brezault, New York Univ.
4. "*Récréatures*: La Chiotte in Monique Proulx's *Le cœur est un muscle involontaire*," Regina Yung Lee, Univ. of California, Riverside

726. Denis de Rougemont and Other Nineteenth- and Twentieth-Century Reappropriations of the Troubadours

10:15–11:30 a.m., 201, Hynes

Program arranged by the Discussion Group on Provençal Language and Literature. *Presiding:* Marisa Galvez, Stanford Univ.

Speakers: Christopher Davis, Kalamazoo Coll.; Mary Franklin-Brown, Univ. of Minnesota, Twin Cities; Sarah-Grace Heller, Ohio State Univ., Columbus; Andrew Lemons, Princeton Univ.; Valerie M. Wilhite, Miami Univ., Oxford

Discussion of modern adaptations and perversions of the troubadour tradition and their significance for the current study of Old Occitan literature.

727. The Monolingual International

10:15–11:30 a.m., Back Bay D, Sheraton

Program arranged by the MLA Committee on Academic Freedom and Professional Rights and Responsibilities. *Presiding:* Susan C. Anderson, Univ. of Oregon; Clorinda Donato, California State Univ., Long Beach

Speakers: Jonathan Arac, Univ. of Pittsburgh; Russell A. Berman, Stanford Univ.; Sima N. Godfrey, Univ. of British Columbia; Hazel Gold, Emory Univ.; Gail K. Hart, Univ. of California, Irvine; Madeline Spring, Arizona State Univ.

This roundtable addresses the contradiction between institutional enthusiasm for "internationalization" and the closings of language departments and study-abroad programs at colleges and universities. A diverse group of scholars will explore the ramifications of this trend toward "internationalization without language" or "the Epcotization of the curriculum."

728. Materializing Urban Ecologies in Late-Nineteenth- and Early-Twentieth-Century United States Culture

10:15–11:30 a.m., Liberty A, Sheraton

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature and the National Communication Association. *Presiding:* Stephanie Foote, Univ. of Illinois, Urbana

1. "Weathering; or, Making Ecological Time in the Modern City," Stephanie LeMenager, Univ. of California, Santa Barbara
2. "Dirty Houses: Architecture, Race, and Environment in Olga Beatriz Torres's *Memorias de mi viaje*," William A. Gleason, Princeton Univ.
3. "Sublime and Sordid Smoke: The Aesthetic and Moral Reconciliation of Pollution and Progress in Turn-of-the-Century United States Literature," Jill Gatlin, New England Conservatory

Sunday, 6 January 12:00 noon

729. Race, Science, and Representation in Early America

12:00 noon–1:15 p.m., Beacon A, Sheraton

A special session. *Presiding:* Britt Rusert, Univ. of Massachusetts, Amherst

1. "Reading Colonial Mortality Bills with Ben Franklin," Molly Farrell, Ohio State Univ., Columbus
2. "James Madison, Paul Jennings, and the Senses of Taste," Lauren Klein, Georgia Inst. of Tech.
3. "Black Jeffersonian Science in the Long Early National Period," Britt Rusert

Respondent: Susan Scott Parrish, Univ. of Michigan, Ann Arbor

730. Shakespeare by Design

12:00 noon–1:15 p.m., Independence West, Sheraton

A special session. *Presiding:* Joseph Anthony Campana, Rice Univ.

1. "Still Deceived by Ornament," Russ McDonald, Univ. of London, Goldsmiths Coll.
2. "Romeo's Glove: Probing Shakespearean Affordances," Julia Reinhard Lupton, Univ. of California, Irvine
3. "Shakespeare's Landscape Futures: Soundscapes and Acoustic Ecologies in *The Tempest*," CJ Gordon, Univ. of California, Irvine

For abstracts, visit www.thinkingwithshakespeare.org/index.php?id=1167 after 20 Dec.

731. What Is Post-AIDS Literature?

12:00 noon–1:15 p.m., Back Bay A, Sheraton

A special session. *Presiding:* Marcellus Blount, Columbia Univ.

1. "Beyond Mourning: Post-AIDS Discourse," John Robinson-Appels, Columbia Univ.
2. "Reviving AIDS: *The Normal Heart* on Broadway in 2011," David Román, Univ. of Southern California
3. "HIV and AIDS in South African Literature: Representing Crisis," Renee Schatteman, Georgia State Univ.

For abstracts, write to mb33@columbia.edu after 15 Dec.

732. Race and Cultures of Mobility

12:00 noon–1:15 p.m., Beacon H, Sheraton

A special session. *Presiding:* Radiclani Clytus, Brown Univ.

1. "From 'Racial Handicap' to 'Racial Gift,'" Todd Carmody, Univ. of California, Berkeley
2. "Mobility in Print: Phillis Wheatley and the 'Afric-American Picture Gallery,'" Leif Eckstrom, Tufts Univ.
3. "Color Lines and Time Lines," Rachael Nichols, Skidmore Coll.

733. Service Learning in Literary Studies: New Ways to Read Texts and Communities

12:00 noon–1:15 p.m., Fairfax A, Sheraton

A special session. *Presiding:* Roberta Rosenberg, Christopher Newport Univ.

Speakers: McKew Devitt, Univ. of Vermont; Michele A. Fazio, Univ. of North Carolina, Pembroke; Laurie E. Grobman, Penn State Univ., Berks; Shealeen Anne Meaney, Sage Colls.; Lara Smith-Sitton, Georgia State Univ.

Our roundtable will analyze the impact of service learning in literature classrooms while highlighting the ways in which this pedagogy is now being practiced nationally through a collaboration of scholars and academic organizations (MLA, SAMLA, NWSA, Campus Compact, and others) interested in new ways of reading literary texts and communities.

For abstracts, write to rrosenb@cnu.edu.

734. Twentieth-Century German Theories of the Transformation of Urban Public Space

12:00 noon–1:15 p.m., 206, Hynes

A special session. *Presiding:* Patrizia C. McBride, Cornell Univ.

1. "Walter Benjamin and Carl Schmitt on Modern Urban Experience and the Public Sphere," David Pan, Univ. of California, Irvine
2. "Defenseless Cities: Rethinking War, Risk, and Society in Interwar Europe," Kai Evers, Univ. of California, Irvine
3. "The European City as a Defense against Globalization," Daniel Purdy, Penn State Univ., University Park

735. Material Magic in Imperial Spain

12:00 noon–1:15 p.m., 303, Hynes

A special session. *Presiding:* Carolyn A. Nadeau, Illinois Wesleyan Univ.

1. "Nemoroso's Script: Mourning Becomes Material," Mary E. Barnard, Penn State Univ., University Park
2. "Immaterial Magic: Hiding Heterodoxy in *La verdad sospechosa*," Frederick A. De Armas, Univ. of Chicago
3. "Outlaw Prayers: The Just Judge in the *Buscón*," Ryan Giles, Univ. of Chicago

For abstracts, write to fdearmas@uchicago.edu.

736. Rethinking Modernist Life Narratives: Postcolonial, Gendered, and Cinematic Perspectives

12:00 noon–1:15 p.m., Commonwealth, Sheraton

A special session. *Presiding:* John Paul Riquelme, Boston Univ.

1. "My Self, My Other: Postcolonial *Bildung* and the Dialectics of Modernism in V. S. Naipaul, Assia Djebar, and Anita Desai," Gregory R. Castle, Arizona State Univ.
2. "Transgenre: Transsexual Narrative in Virginia Woolf's *Orlando* and Einar Wegener's *Man into Woman*," Pamela L. Caughie, Loyola Univ., Chicago
3. "John Schlesinger's *Bildungsfilm*: *Midnight Cowboy*," Julia Brown, Boston Univ.

For abstracts, write to jpriquel@bu.edu after 30 Nov.

737. Satire and Biopolitics

12:00 noon–1:15 p.m., 308, Hynes

A special session. *Presiding:* Jonathan D. Greenberg, Montclair State Univ.

1. "Satire and the Dilemma of Procreation," Aaron Matz, Scripps Coll.
2. "Knowing Counterfeits in Hašek's *The Good Soldier Švejk*," David Currell, American Univ. of Beirut
3. "Yossarian as Writer," Jonathan D. Greenberg

For abstracts, write to greenbergj@mail.montclair.edu after 1 Dec.

738. The Question of a Dialogic Poem

12:00 noon–1:15 p.m., Beacon F, Sheraton

A special session. *Presiding:* Stephen Pierson, Onondaga Community Coll., NY

Speakers: Don H. Bialostosky, Univ. of Pittsburgh; Chanita Rachel Goodblatt, Ben-Gurion Univ. of the Negev; Stephen Pierson; Sergeiy Sandler, Ben-Gurion Univ. of the Negev

Bakhtin's critique of poetry as monologic has been largely rejected by commentators as misguided. Our panel will reconsider this consensus by examining the philosophical dimensions of Bakhtin's theory of poetry. How this theory can enhance a teacher's pedagogy will also be discussed. Panelists will illustrate their claims with readings of poems by Milton, Uri Greenberg, and Walt Whitman.

For abstracts, write to piersons@sunyocc.edu.

739. Across the Global Pacific: Transregional and Transmedia Cultural (Re)Production

12:00 noon–1:15 p.m., 209, Hynes

A special session. *Presiding:* Koonyong Kim, Univ. of South Florida, Tampa

1. "ImagiNation across the Pacific: New Cultural Forms and History in Nam June Paik and In-hoon Choi," Koonyong Kim; We Jung Yi, Cornell Univ.
2. "Uncanny Repetitions of the Asian Female Form in the Pacific," Nayoung Aimee Kwon, Duke Univ.
3. "The Transpacific Trafficking: Women without a Country," Hyon Joo Yoo, Univ. of Vermont

Respondent: Naoki Sakai, Cornell Univ.

For abstracts, write to koonyong.kim@gmail.com.

740. Sustainability and Pedagogy

12:00 noon–1:15 p.m., Berkeley, Sheraton

A special session. *Presiding:* Derrick R. Spires, Univ. of Illinois, Urbana

Speakers: Teresa Alice Goddu, Vanderbilt Univ.; Charlotte Amanda Hagood, Hendrix Coll.;

Stephanie LeMenager, Univ. of California, Santa Barbara; Dana D. Nelson, Vanderbilt Univ.; Gillen D'Arcy Wood, Univ. of Illinois, Urbana

Sustainability is the most pressing educational issue of the twenty-first century. In this roundtable, we will take up the issue of how and why sustainability can and should be integrated into the literature classroom. Presented as a report from the field, the roundtable will provide a toolbox of ideas for how to implement a pedagogy of sustainability.

For pedagogical statements, syllabi, and links to exemplary projects, visit Vanderbilt.edu/English/sustainabilitycourses after 1 Dec.

741. Remapping Transnational American Studies

12:00 noon–1:15 p.m., Back Bay B, Sheraton

A special session. *Presiding:* Yuan Shu, Texas Tech Univ.

Speakers: Wai Chee Dimock, Yale Univ.; Shelley Fisher Fishkin, Stanford Univ.; John Carlos Rowe, Univ. of Southern California; Ramón Saldívar, Stanford Univ.; Rob Wilson, Univ. of California, Santa Cruz

This session explores the opportunities and challenges that the transnational turn has posed in American studies. We first discuss the specter of United States exceptionalism and the ecological effect of United States imperialism. We then address how transpacific movements influence knowledge production and geopolitical epistemology. We finally examine why digital technology matters.

742. Early Tory Women Writers

12:00 noon–1:15 p.m., Beacon E, Sheraton

A special session. *Presiding:* Manushag Powell, Purdue Univ., West Lafayette; Rivka Swenson, Virginia Commonwealth Univ.

1. "How Two Tory Women Rewrote the Whig Secret History," Rachel K. Carnell, Cleveland State Univ.
2. "Specters, 'Fairie-Treasure,' and 'Indian' Wares: Hybrid Identities and the Cosmopolitan Tory in Jane Barker's *Lining of the Patch-Work Screen*," Samara Cahill, Nanyang Technological Univ.
3. "Fond of the 'Publick': Delarivier Manley, Tory Civic Tragedy, and Female 'Heroick Virtue,'" Brett D. Wilson, Coll. of William and Mary
4. "Penelope Aubin's Tory Narratives of Empire," Edward Kozaczka, Univ. of Southern California

743. María Zambrano in Dialogue

12:00 noon–1:15 p.m., 307, Hynes

A special session. *Presiding:* Miguel Angel Balsa Marín, Cornell Univ.; Lena Burgos-Lafuente, Stony Brook Univ., State Univ. of New York

1. "A Different Image of Europe: María Zambrano and Jan Patocka in and on the History of European Thought," Tatjana Gajic, Univ. of Illinois, Chicago
2. "Zambrano contra Carl Schmitt: Poetry and the Executive Decision," José M. Rodríguez García, Duke Univ.
3. "Tropical Ruins: Zambrano, Vientós, and the Rhetoric of Decay," Lena Burgos-Lafuente
4. "Taking It Personally: Political and Historical Subjectivity in *The Human Condition* and *Persona y democracia*," Miguel Angel Balsa Marín

744. Identity Knowledges and the Future of Critique: A Conversation with *Object Lessons*

12:00 noon–1:15 p.m., Fairfax B, Sheraton

A special session. *Presiding:* Ashley Shelden, Kennesaw State Univ.

Speakers: Tim Dean, Univ. at Buffalo, State Univ. of New York; Karma Lochrie, Indiana Univ., Bloomington; Robert F. Reid-Pharr, Graduate Center, City Univ. of New York; Antonio Viego, Duke Univ.

Respondent: Robyn Wiegman, Duke Univ.

This roundtable explores the institutionalization of "identity knowledges" by engaging Robyn Wiegman's *Object Lessons*, a pathbreaking analysis of the "political desire" that has shaped women's, ethnic, sexuality, and American studies. Less an author-meets-critic session than a collaborative discussion, the session reconsiders identity studies and the future of the humanities.

745. Rethinking the Victorian Marriage Plot

12:00 noon–1:15 p.m., Independence East, Sheraton

A special session. *Presiding:* Kelly Hager, Simmons Coll.

1. "Representing Marriage in the Victorian Verse Novel," Stefanie R. Markovits, Yale Univ.
2. "'For Labour, Not for Love': Working the Familiar Marriage," Talia C. Schaffer, Queens Coll., City Univ. of New York
3. "Destiny and Bigamy: The Problem of Choice in Victorian Marriage," Maia McAleavey, Boston Coll.

746. Finding a Nondystopian Future: A Literary and Scientific Exchange

12:00 noon–1:15 p.m., Dalton, Sheraton

A special session. *Presiding:* Heidi Kathleen Kim, Univ. of North Carolina, Chapel Hill

Speakers: George Church, Harvard Medical School; Yaniv Erlich, Whitehead Inst. for Biomedical Research; Everett Hamner, Western Illinois Univ.; P. Pearl O'Rourke, Harvard Medical School; Priscilla B. Wald, Duke Univ.

This roundtable brings together three literary critics and three scientists in dialogue, discussing the changes in humanistic discussion wrought by recent advances in genomics and genetics. Participants will speak very briefly and informally on their work within this crossover field before launching a conversation.

747. Oscar Wilde in Print and Visual Culture

12:00 noon–1:15 p.m., Jefferson, Sheraton

A special session. *Presiding:* Joseph Bristow, Univ. of California, Los Angeles

1. "Late Victorian Publicity: Oscar Wilde from *The Artist* to *Punch*," Loretta A. Clayton, Macon State Coll.
2. "Facing Wilde," Rochelle Rives, Borough of Manhattan Community Coll., City Univ. of New York
3. "Miss Representation: The Unnatural Order of Things in Oscar Wilde's *Salomé*," Christina Parker, Florida State Univ.
4. "Translation Is Blind: Wilde's 'The Disciple,' Rilke's 'Narcissus,' and the Possibility of a Queer Echo," Elizabeth Richmond-Garza, Univ. of Texas, Austin

748. The Renaissance Dialogue

12:00 noon–1:15 p.m., 204, Hynes

Program arranged by the Division on Comparative Studies in Renaissance and Baroque Literature. *Presiding:* Eric MacPhail, Indiana Univ., Bloomington

1. "Marguerite de Navarre and the Italian Dialogue Tradition: *La Coche* (1547) as 'Ragionamento d'Amore,'" Reinier Leushuis, Florida State Univ.
2. "Renaissance Syncretic Dialogue," Dorothea Heitsch, Univ. of North Carolina, Chapel Hill
3. "Talking about Marriage and Other Things: The *Coloquios matrimoniales* of Pedro Luxan and *The Flower of Friendship*, by Edward Tilney," Darcy Donahue, Miami Univ., Oxford

749. Rebooting Graduate Training: Collaboration, Computing, and the New Thesis

12:00 noon–1:15 p.m., Hampton, Sheraton

Program arranged by the Discussion Group on Computer Studies in Language and Literature. *Presiding:* Paul Fyfe, Florida State Univ.

Speakers: Katherine E. Gossett, Iowa State Univ.; Erik Hanson, Loyola Univ., Chicago; Matthew Jockers, Univ. of Nebraska, Lincoln; Steven E. Jones, Loyola Univ., Chicago; Bethany Nowviskie, Univ. of Virginia; Sarah Storti, Univ. of Virginia

This roundtable explores the urgent necessity of reforming graduate training in the humanities, particularly in the light of the opportunities afforded by digital platforms, collaborative work, and an expanded mission for graduates. Presenters include graduate students and faculty mentors who are creating the institutional and disciplinary conditions for renovated graduate curricula to succeed.

750. Chicana Feminisms: Past, Present, and Futures

12:00 noon–1:15 p.m., Liberty C, Sheraton

Program arranged by the Division on Chicana and Chicano Literature. *Presiding:* Sandra K. Soto, Univ. of Arizona

1. "The Institutionalization of Chicana/o Studies and the Challenges of Chicana Feminism," Sheila Marie Contreras, Michigan State Univ.
2. "*Lazos perdidos*: Mexican Women's Feminist Practices in the United States (1910–30) and Chicana Feminist History," Luziris Turi, Univ. of Houston
3. "Chicana Feminism in Process: Recovery, Survival, and Transformation in Ana Castillo's *So Far from God*," Judy Bertonazzi, Indiana Univ. of Pennsylvania

751. Conrad's *Chance* One Hundred Years Later

12:00 noon–1:15 p.m., Riverway, Sheraton

Program arranged by the Joseph Conrad Society of America. *Presiding:* Christopher GoGwilt, Fordham Univ., Bronx

1. "'Practical Sagacity'; or, *Phronesis* in *Chance*," Alexia Hannis, European Graduate School
2. "'Hang Exertion. Let That Marlow Talk': *Chance* and the Narrative Problem of Marlow," John G. Peters, Univ. of North Texas

3. "'For All My Belief in Chance': *Chance* and the Recursive Nature of Fiction," Mark Deggan, Univ. of British Columbia
4. "*Chance* as a Game," Yookyeong Won, Semyung Univ.

752. Uncovering Mark Twain's Identities

12:00 noon–1:15 p.m., Liberty A, Sheraton

Program arranged by the Mark Twain Circle of America. *Presiding:* John Bird, Winthrop Univ.

1. "Mark Twain's Self-Pasting Scrapbook, Intellectual Property, and the Authorship of Blank Books," Ellen Gruber Garvey, New Jersey City Univ.
2. "Great Darknesses, Mysterious Strangers, Infernal Personae: Mark Twain's Otherworldly Perspectives," James W. Leonard, Tufts Univ.
3. "Twins of Genius: Mark Twain on the Stage, Huck Finn on the Page," Lisa McGunigal, Penn State Univ., University Park

For abstracts, visit honors.illinois.edu/files/mtcircle/.

753. Faulkner's Publics

12:00 noon–1:15 p.m., Gardner, Sheraton

Program arranged by the William Faulkner Society. *Presiding:* John T. Matthews, Boston Univ.

1. "Fantasy Pilot: Faulkner's Emergence as a Public Aviator, 1918–35," Michael Zeitlin, Univ. of British Columbia
2. "The American Century, Reluctantly: Faulkner, *Life* Magazine, and the Public Face of Privacy," Robert A. Jackson, Univ. of Tulsa
3. "Speed and Slowness: Faulkner's Public and Private Writing Spaces," Peter Lurie, Univ. of Richmond

Respondent: John T. Matthews

For abstracts, visit faulknersociety.com/panels.htm after 15 Dec.

754. Negotiating Feminist Issues in Pedagogy, Activism, and Administration at Community Colleges

12:00 noon–1:15 p.m., Beacon D, Sheraton

Program arranged by the Women's Caucus for the Modern Languages. *Presiding:* Jessica Ketcham Weber, Cascadia Community Coll., WA

1. "Pedagogy and the Challenges to Feminism in the Two-Year College," Allison Gross, Portland Community Coll., OR
2. "Responding to Barriers for Women Students at Urban Two-Year Colleges," Brianne Waychoff, Bronx Community Coll., City Univ. of New York
3. "The Second-Wave Agenda in the Third-Wave Era: Institutional Responses to Faculty Realities," Mary Gutierrez, Cascadia Community Coll., WA

755. Contested Receptions: The Battle of the Books as Battles over Books

12:00 noon–1:15 p.m., Beacon G, Sheraton

Program arranged by the Reception Study Society. *Presiding:* James L. Machor, Kansas State Univ.

1. "Jane Austen's *Northanger Abbey*: Between Failure and Critique," Philip Goldstein, Univ. of Delaware, Wilmington
2. "Mark Twain's Early Reception in Nineteenth-Century America," James L. Machor
3. "The Kinetic of Reception: Justice Woolsey and Joyce's *Ulysses*," Amy L. Blair, Marquette Univ.

756. Slow Time

12:00 noon–1:15 p.m., The Fens, Sheraton

Program arranged by the Division on Late-Eighteenth-Century English Literature. *Presiding:* Kevis Goodman, Univ. of California, Berkeley

1. "How Art Slows Time: Denis Diderot; Jacques-Louis David; Emma, Lady Hamilton; Johann Wolfgang von Goethe; Susan Sontag," Arden Reed, Pomona Coll.
2. "Aesthetic Moments in Burke and Radcliffe," Amit Yahav, Univ. of Haifa
3. "Romanticisms, Fast and Slow," Jonathan Sachs, Concordia Univ.

757. Sensuous Sand, Sensualités sandiennes

12:00 noon–1:15 p.m., 301, Hynes

Program arranged by the George Sand Association. *Presiding:* Aimée Marie-Carmen Boutin, Florida State Univ.; Arline E. Cravens, Saint Louis Univ.

1. "Suicide and the Sensual Self in George Sand's *Indiana* and *Horace*," Elizabeth Erbeznik, Northern Illinois Univ.
2. "Toward a Sensuous Consciousness: Sand's Worker-Artist," Claire White, Univ. of Cambridge
3. "Végétaux et sensualité dans l'œuvre de George Sand," Pascale Auraix-Jonchière, Université Blaise-Pascal, Clermont-Ferrand

For abstracts, visit www.hofstra.edu/georgesand.

758. Material Culture: Consumption and Commodities

12:00 noon–1:15 p.m., 205, Hynes

Program arranged by the Division on Latin American Literature from Independence to 1900. *Presiding:* Richard Rosa, Duke Univ.

1. "(In)Conspicuous Consumption in Late-Nineteenth-Century Lima," Lee Joan Skinner, Claremont McKenna Coll.
2. "Objetos fotográficos: Circulación y consumo de fotografías e imágenes fotográficas durante la guerra contra el Paraguay (1864–70)," Sebastian Javier Diaz-Duhalde, Dartmouth Coll.
3. "A Familiar Monster: Photographic Portraiture and Racial Taxonomy in Nineteenth-Century Latin America," Mario Valero, Columbia Univ.
4. "Spanish American *Modernismo* and the Language of Commodities," Ericka Beckman, Univ. of Illinois, Urbana

759. Medieval Lives: Angelic, Animal, All Too Human

12:00 noon–1:15 p.m., 201, Hynes

Program arranged by the Division on French Medieval Language and Literature. *Presiding:* Cary Howie, Cornell Univ.

1. "Ysolt as *Strix* in Thomas's *Tristan*," Morgan Bozick, Penn State Univ., University Park
2. "Living in a Medieval Bestiary," Matilda Tomaryn Bruckner, Boston Coll.
3. "Man, the Mechanical, and the Divine in Molinet's *Devise de Maistre Jehan du Gaughier*," Julie E. Singer, Washington Univ. in St. Louis

760. Bibliography in the Digital Age

12:00 noon–1:15 p.m., Public Garden, Sheraton

Program arranged by the Division on Methods of Literary Research and the Discussion Group on Bibliography and Textual Studies. *Presiding:* Maura Carey Ives, Texas A&M Univ., College Station

1. "Analyzing Large Bibliographical Data Sets: A Case Study," David Lee Gants, Florida State Univ.
2. "Descriptive Bibliography's 'Ideal Copy' and the Encoding of a Born-Digital Scholarly Edition," Wesley Raabe, Kent State Univ., Kent
3. "From the Archive to the Browser: Best Practices and Google Books," Sydney Bufkin, Univ. of Texas, Austin

761. The Bed Is the Front Line of the Struggle

12:00 noon–1:15 p.m., 305, Hynes

Program arranged by the Division on Arabic Literature and Culture and the Division on Women's Studies in Language and Literature. *Presiding:* Suha Kudsieh, Coll. of Staten Island, City Univ. of New York

1. "Bunga Bunga to Zenga Zenga: Hisham Matar's Extraordinary Rendition of Biopolitics," Christopher Micklethwait, Saint Edward's Univ.
2. "The Marriage of Polis and Eros in Latifa Al-Zayyat's *The Open Door*," Nada Ayad, Univ. of Southern California
3. "'Small Ecstasies': Inscriptions of History and Desire in Etel Adnan's Poetics," Mahwash Shoaib, Brookdale Community Coll., NJ
4. "Beyond the Boudoir: France and North Africa," Walter Temple, Univ. of Miami

For abstracts, visit www.kseigneurie.com.

762. Goethe "als Vermittler": The Media of Mediation

12:00 noon–1:15 p.m., 313, Hynes

Program arranged by the Goethe Society of North America. *Presiding:* Karin Schutjer, Univ. of Oklahoma

1. "Mediating the Languages of Nature and Man: Goethe's Theory of Translation," Kevin Boyd, Univ. of Virginia
2. "Versuchsreihen: Rhetorik und Experiment in Goethes Kurzprosa," Elisabetta Mengaldo, Univ. of Greifswald
3. "Drawing, Writing, Knowing: Goethe's Theory of the Metamorphosis of Plants," Michael Bies, Leibniz Univ.
4. "Die Taten und Leiden des Genies: Goethe's *Wahlverwandtschaften* and Benjamin's Concept of Mediation," Marcus Paul Bullock, Univ. of Wisconsin, Milwaukee

Sunday, 6 January 1:45 p.m.

763. Digital Technology, Environmental Aesthetics, Ecocritical Discourse

1:45–3:00 p.m., Public Garden, Sheraton

A special session. *Presiding:* Elizabeth Swanstrom, Florida Atlantic Univ.

1. "Decoding the Desert: Reading the Landscape through the Transborder Immigrant Tool," Mark C. Marino, Univ. of Southern California

2. "Thoreau in Process: Reanimating Thoreau's Environmental Practice in Digital Space," Kristen Case, Univ. of Maine, Farmington
3. "Networks, Narratives, and Nature: Teaching Globally, Thinking Nodally," Melanie J. Doherty, Wesleyan Coll.

For rationale, abstracts, and public and panel-based discussion, visit www.swanstream.org/?page_id=282.

764. Mapping Pre-1965 South Asian America: Race, Empire, and Transnational Mobilization

1:45–3:00 p.m., 303, Hynes

Program arranged by the Discussion Group on South Asian Languages and Literatures. *Presiding:* Rajender Kaur, William Paterson Univ.

1. "The Picturesque Hindu: Photography, the Press, and the Emergence of a Racial Subject in Early-Twentieth-Century North America," Manan Desai, Syracuse Univ.
2. "Indian Visitors at the 1893 Chicago Exposition," Anupama Arora, Univ. of Massachusetts, Dartmouth
3. "Transnational Solidarity: Resisting Imperialism in India and Ireland," Suchismita Banerjee, Univ. of Wisconsin, Milwaukee
4. "Racing the South Asian American Subject: The Pre-1965 Bureaucratic Origins of South Asian American Racial Identity," Sailaja Sastry, Barnard Coll.

765. The Aesthetics of Debt

1:45–3:00 p.m., 204, Hynes

A special session. *Presiding:* Peter Yoonsuk Paik, Univ. of Wisconsin, Milwaukee

1. "The Spiritualization of Money: Georg Simmel and the Derivatives Markets," Mark Schiebe, Graduate Center, City Univ. of New York
2. "Dispossession, with Interest; or, Dear Bartleby . . .," Kyle Wanberg, Univ. of California, Irvine
3. "Benjamin, Adorno: On Quoting One's Debts," Michelle Ty, Univ. of California, Berkeley
4. "Bestowing Debt: Troping Cultural Heritage," Ryan S. Trimm, Univ. of Rhode Island

For abstracts, write to kylewan@gmail.com after 1 Nov.

766. Black Women's Sexualities in African American Literature and Cultural Production

1:45–3:00 p.m., Independence West, Sheraton

A special session. *Presiding:* Joanne M. Braxton, Coll. of William and Mary

Speakers: Kimberly Juanita Brown, Northeastern Univ.; Esther Jones, Clark Univ.; Janaka Lewis, Univ. of North Carolina, Charlotte; Trimiko Melancon, Loyola Univ., New Orleans

This roundtable explores representations of black women's sexualities in African American literature and culture to illuminate how black women, through the trope of racialized and gendered sexuality, demonstrate sexual agency despite the historical politics of respectability, silence, and nonconsensual "avenues of access" to black women's bodies.

767. Rewards and Challenges of Serial Scholarship

1:45–3:00 p.m., Liberty A, Sheraton

A special session. *Presiding:* Mark Sample, George Mason Univ.

Speakers: Douglas M. Armato, Univ. of Minnesota Press; Kathleen Fitzpatrick, MLA; Frank Kelleter, Univ. of Göttingen; Kirstyn Leuner, Univ. of Colorado, Boulder; Jason Mittell, Middlebury Coll.; Ted Underwood, Univ. of Illinois, Urbana

This roundtable considers the value and challenges of serial scholarship, that is, research published in serialized form online through a blog, forum, or other public venue. Each of the participants will give a lightning talk about his or her stance toward serial scholarship, while the bulk of the session time will be reserved for open discussion.

For abstracts, visit www.samplereality.com/serial-scholarship after 1 Dec.

768. Forgetting, Memory: Time and Mourning in W. G. Sebald

1:45–3:00 p.m., 301, Hynes

A special session. *Presiding:* Jan P. Plug, Univ. of Western Ontario

1. "How to Remember the Holocaust," Joyce Piell Wexler, Loyola Univ., Chicago
2. "Sebald's Pedestrian Memory," Andre Furlani, Concordia Univ.
3. "A Therapy for Brooding: W. G. Sebald Takes a Hike," Jeff Porter, Univ. of Iowa

769. Reading the "Difficult" Poem: Experimental Pedagogies from Workshop to Literature Classroom

1:45–3:00 p.m., Beacon A, Sheraton

A special session. *Presiding:* Merle Lyn Bachman, Spalding Univ.

Speakers: Alan Golding, Univ. of Louisville; Andrew R. Mossin, Princeton Univ.; Laura Mullen, Louisiana State Univ., Baton Rouge; Marthine Satris, Univ. of California, Santa Barbara

This roundtable takes a fresh look at teaching the "difficult poem" by challenging institutionalized habits of reading. Participants will discuss specific issues and pedagogical practices emerging from literature and creative writing classrooms and will invite audience members to join in.

770. New Perspectives on Emotion and Narrative across Media

1:45–3:00 p.m., Beacon D, Sheraton

A special session. *Presiding:* Isabel Jaén-Portillo, Portland State Univ.

1. "The Deronda Effect: The Beauty and Sting of Impersonal Sympathy," Wendy Lee, Yale Univ.
2. "Emotion and Cognition in James Baldwin's Storytelling," Renée Tursi, Quinnipiac Univ.
3. "Empathy and Shared Feeling in Visual Narratives," Jo Kremer, Yale Univ.

771. Deterritorialization of the Borderlands: Performing Marginal Bodies in Violent Cartographies

1:45–3:00 p.m., 205, Hynes

A special session. *Presiding:* Debra Ann Castillo, Cornell Univ.

1. "Trafficking Bodies, Performing the Economy in *Corpos+Migraciones en la oscuridad*," Analola Santana, Dartmouth Coll.
2. "Human Rights and the Limits of Empathic Attachments in Cristina Michaus's *Mujeres de Ciudad Juárez*," Armando Garcia, Univ. of Pittsburgh
3. "The 'Nowhere Zone' of the United States–Mexico Border: Performance, Immigration, and Lost Bodies in Carlos Lacamara's *Nowhere on the Border*," Jimmy Noriega, Coll. of Wooster

772. Collisions and Collusions in Arabic-French Aesthetics of Violence

1:45–3:00 p.m., 308, Hynes

A special session. *Presiding:* Anthony Alessandrini, Kingsborough Community Coll., City Univ. of New York

1. "Postinvasion Egypt at the Linguistic Impasse of the Romantic Imagination: Animality, Melancholia, and Necrophilia in Balzac, Vigny, and Gautier," Burcu Gürsel, Istanbul, Turkey
2. "Performing a Response to *The Triumvirate of Violence*: Muhammad Shukri's Appropriation of Jean Genet," Gretchen Head, Univ. of California, Berkeley
3. "Violence Is: Aesthetic Uprisings and the Arab Spring," Anthony Alessandrini

For abstracts, visit independent.academia.edu/BURCUGURSEL after 1 Nov.

773. Imagined Humanities: Race and Human Rights in United States Literature and Culture

1:45–3:00 p.m., Dalton, Sheraton

A special session. *Presiding:* Crystal A. Parikh, New York Univ.

1. "Ralph Ellison, Technology, and the Sanctity of Human Selfhood," Jennifer Lieberman, Cornell Univ.
2. "'These Curious Strangers Are Somehow Responsible': Minor Literatures and the Ethicopolitics of Human Rights," Crystal A. Parikh
3. "Hemispheric Guerrillas: Blood, Kinship, and Community in Latina/o Human Rights Novels," Kimberly O'Neill, Quinnipiac Univ.
4. "Meditation on the Terrorist: Daisy Rockwell's *The Little Book of Terror*," Manori Neelika Jayawardane, State Univ. of New York, Oswego

774. The Future of Jewish Literature from the Maghreb

1:45–3:00 p.m., 202, Hynes

A special session. *Presiding:* Zakaria Fatih, Univ. of Maryland Baltimore County

1. "*Où vas-tu Moshé?* (2007): Retelling the Jewish Past in Contemporary Moroccan Film," Valérie K. Orlando, Univ. of Maryland, College Park
2. "Francophone North African Jewish Authors and the Future of Roots," Hamid Bahri, York Coll., City Univ. of New York
3. "'The Poetry of Matter': Translating Edmond Amran El Maleh," Lucy R. McNair, Graduate Center, City Univ. of New York

775. Environment, Epistemology, and Literature of the Americas

1:45–3:00 p.m., Liberty C, Sheraton

A special session. *Presiding:* Ian Finseth, Univ. of North Texas

Speakers: Ian Finseth; Janet Fiskio, Oberlin Coll.; Ian Jensen, Univ. of California, Irvine; Maurice Sherwood Lee, Boston Univ.; Susan Scott Parrish, Univ. of Michigan, Ann Arbor; Timothy Sweet,

West Virginia Univ., Morgantown; Xiaojing Zhou, Univ. of the Pacific

This roundtable will address a variety of questions related to how human beings know the environment and to how that knowledge is translated into or shaped by literary form and cultural practice. We will explore how an epistemological approach to environmental humanities illuminates the complex history of ecological change that has led to the present perilous moment.

776. Beat Poetics' Cambridge-Boston Origins

1:45–3:00 p.m., Independence East, Sheraton

A special session. *Presiding:* Nancy McCampbell Grace, Coll. of Wooster

1. "At Battle's End: V. R. 'Bunny' Lang and Beat Beginnings in Cambridge," Kevin Killian, California Coll. of the Arts
2. "'And from a Window Cambridge Is Not All That Bad': Gregory Corso and *The Vestal Lady on Brattle and Other Poems* (1955)," Ronna Catherine Johnson, Tufts Univ.
3. "John Wieners on the Backside of Beacon Hill," Maria Damon, Univ. of Minnesota, Twin Cities

777. Beyond Nature: The Not-Just-Animate World in the Transatlantic Nineteenth Century

1:45–3:00 p.m., Berkeley, Sheraton

Program arranged by the Division on Nineteenth-Century American Literature. *Presiding:* Augusta Rohrbach, Washington State Univ., Pullman

1. "Raven Gloss: Victorian Dark Ecology," Timothy Morton, Rice Univ.
2. "Animal Unhomeliness in Thoreau and Poe," Neill Matheson, Univ. of Texas, Arlington
3. "The Distributed Intelligence of Transatlantic Telegraphy," N. Katherine Hayles, Duke Univ.

Respondent: Augusta Rohrbach

778. Developing Translingual and Transcultural Competence in Language Programs

1:45–3:00 p.m., 313, Hynes

Program arranged by the Division on the Teaching of Language. *Presiding:* Johanna Watzinger-Tharp, Univ. of Utah

1. "Is Study Abroad the Ultimate Translingual and Transcultural Experience for Second-Language Learners?" Sheri L. Anderson, Univ. of Utah
2. "A Translingual and Transcultural Framework for Practical Pedagogical Application in the Foreign Language Curriculum," Kacy Peckenpaugh, Univ. of Arizona
3. "Adopting a Metacognitive Framework to Work toward Literacy Goals," Christine Sagnier, Princeton Univ.

779. Second-Language Development through Collaborative Learning

1:45–3:00 p.m., 209, Hynes

Program arranged by the Division on Applied Linguistics. *Presiding:* Christina Czajkoski, Defense Lang. Inst.; Virginia M. Scott, Vanderbilt Univ.

1. "Intercultural: Examining Language Learners' Roles in the Development of ICC (Intercultural Competence): An Activity Theory Perspective," Adolfo Carrillo Cabello, Iowa State Univ.
2. "Collaborative Language Learning in the Second-Language Classroom: Significant Joint Activity That Leads to Individual Development in the L2," Prospero Garcia, Amherst Coll.
3. "Using Debate as a Form of Collaborative Learning to Enhance L2 Proficiency," Paulina De Santis, Defense Lang. Inst.

780. Embodiments of Identity in the Slavic Grotesque

1:45–3:00 p.m., 307, Hynes

Program arranged by the Division on Slavic and East European Literatures. *Presiding:* Svetlana Vassileva-Karagyozova, Univ. of Kansas

1. "Boris Savinkov's Grotesque Images of Revolutionary Violence," Jennifer Malia, American Univ. of Shajach
2. "Grotesque Realism and the Downfall of the Family Novel in M. Saltykov-Shchedrin's *The Golovlevs*," Ani Kokobobo, Univ. of Kansas
3. "From Carnival to Allegory: Fantastic Bodies in Viktor Pelevin's *Empire V* and Ol'ga Slavnikova's *Light Head*," Irina Anisimova, Univ. of Pittsburgh

Respondent: Kevin M. F. Platt, Univ. of Pennsylvania

For abstracts, visit mlaslavic2013.blogspot.com/.

781. Victorian Distraction

1:45–3:00 p.m., Back Bay D, Sheraton

Program arranged by the Division on the Victorian Period. *Presiding:* Richard Menke, Univ. of Georgia

1. "Partially Distracted: Robert Browning's Demanding Poetics," John M. G. Plotz, Brandeis Univ.
2. "Smoking and the Mediatization of Reverie," Susan Zieger, Univ. of California, Riverside
3. "'Natural Magic': Pain and the Power of Distraction," Rachel Ablow, Univ. at Buffalo, State Univ. of New York

For abstracts, write to rmenke@uga.edu after 1 Dec.

782. Adaptation

1:45–3:00 p.m., The Fens, Sheraton

Program arranged by the Division on Popular Culture. *Presiding:* Jeffrey T. Nealon, Penn State Univ., University Park

1. "Multimedia Adaptation in Enhanced E-books: What Is the Text?" Ellen McCracken, Univ. of California, Santa Barbara
2. "Scoring Books: Musical Adaptation and the Imaginary Urtext," Justin St. Clair, Univ. of South Alabama
3. "Coadaptations: Feminism with Darwin," Elizabeth Wilson, Emory Univ.

783. Scottish Studies after Cultural Studies

1:45–3:00 p.m., Jefferson, Sheraton

Program arranged by the Discussion Group on Scottish Literature. *Presiding:* Matthew F. Wickman, Brigham Young Univ., UT

1. "Has Scottish Studies *Ever* Involved Cultural Studies?" Matthew F. Wickman
2. "Glocalizing Scottish Literature: A Call for New Strategies of Reading," Carla Sassi, Univ. of Verona
3. "Scottish Studies after Area Studies: Departmental and Disciplinary Affiliations in the Humanities," Juliet Shields, Univ. of Washington, Seattle

Respondent: Caroline McCracken-Flesher, Univ. of Wyoming

For abstracts, write to matthew_wickman@byu.edu after 1 Dec.

784. Edmund Spenser

1:45–3:00 p.m., Fairfax B, Sheraton

Program arranged by the International Spenser Society. *Presiding:* Graham Hammill, Univ. at Buffalo, State Univ. of New York

1. "Stounds, Stowres, Swoons, Swounds, Deadly Fits, and Trances: Shock and Its Consequences in Spenser's *Faerie Queene*," Giulio Pertile, Princeton Univ.
2. "Spenser Goes West: Misogyny and the Agrarian Ideal from *The Faerie Queene* to Jeffersonian Democracy," Katherine Eggert, Univ. of Colorado, Boulder
3. "Despair in the House of Holiness," Harry Berger, Univ. of California, Santa Cruz

785. Were There "Metaphysical" Poets? Definitions, Practices, Dismissals

1:45–3:00 p.m., Hampton, Sheraton

Program arranged by the Division on Seventeenth-Century English Literature. *Presiding:* Richard A. Strier, Univ. of Chicago

1. "Metaphysical Freedom," James Kuzner, Case Western Reserve Univ.
2. "Donne's Metaphysical Mind," Katherine Attié, American Univ.
3. "Manuscripts and the Metaphysicals," Marcy L. North, Penn State Univ., University Park

Respondent: Richard A. Strier

For abstracts, write to rastrier@uchicago.edu.

786. Reinventing Italy's Past

1:45–3:00 p.m., 203, Hynes

Program arranged by the Division on Twentieth-Century Italian Literature. *Presiding:* Manuela Marchesini, Texas A&M Univ., College Station

1. "Rossellini's Idiosyncratic Reinvention of the Italian Renaissance," Daniel Leisawitz, Wesleyan Univ.
2. "'Se con la memoria vorremo di pari esercitare la fantasia . . .': Niccolò Tommaseo e la ricreazione del concetto d'Italia fra saggio, romanzo e poesia," Roberto Risso, Univ. of Wisconsin, Madison
3. "Four Metaphors for the Italian Dopoguerra," Charles L. Leavitt, Univ. of Notre Dame
4. "Mythic Pasts and Wanting Presents: Buffoni, Arbasino, Pasolini, and a Time 'before Heterosexuality,'" Christopher Atwood, Univ. of California, Berkeley

787. Dicken's Poetry, Poetry's Dickens

1:45–3:00 p.m., Beacon H, Sheraton

Program arranged by the Dickens Society. *Presiding:* Elsie Browning Michie, Louisiana State Univ., Baton Rouge

1. "Echo Chambers: Romantic Poetry and Dickens's *The Old Curiosity Shop*," Monica Smith Hart, West Texas A&M Univ.

2. "Dickens and the Poetry of Fact," Margaret Loose, Univ. of California, San Diego
3. "'Never You Let Yourself Down to Talk Poetry': Dickens's Dissolution of Victorian Verse," Tricia A. Lootens, Univ. of Georgia

788. Translation and *Translatio* in Sixteenth-Century France

1:45–3:00 p.m., 201, Hynes

Program arranged by the Division on Sixteenth-Century French Literature. *Presiding:* Todd W. Reeser, Univ. of Pittsburgh

1. "The Bookseller Doth Protest Too Much: Gilles Corrozet's *Translatio Corporum*," Elizabeth Black, Old Dominion Univ.
2. "The Epic Sonnet: Translation and *Translatio* in the *Antiquitez de Rome*," Andrew Sisson, Johns Hopkins Univ., MD
3. "Translatio studii: Student Itinerancy and Itinerant Culture in Renaissance France," Jenny Meyer, Univ. of Wisconsin, Madison

For abstracts, write to laguardia@dartmouth.edu.

789. The New Racial Capitalism

1:45–3:00 p.m., Commonwealth, Sheraton

Program arranged by the Division on Sociological Approaches to Literature. *Presiding:* Jodi Melamed, Marquette Univ.

1. "Primitive Accumulation and the Archaeologies of Race," Chandan Reddy, Univ. of Washington, Seattle
2. "Visualizing and Textualizing Neoliberalism: The Black Queer Eighties," Roderick A. Ferguson, Univ. of Minnesota, Twin Cities
3. "Bio-illegitimacy: The 'Post-Race' Neoliberal Subject and the 'Let's Move' Health Campaign," Stephen P. Knadler, Spelman Coll.

790. Comics, Moving Images, and Intermedial Criticism

1:45–3:00 p.m., Gardner, Sheraton

Program arranged by the Division on Film. *Presiding:* Nicholas Sammond, Univ. of Toronto; Paul D. Young, Vanderbilt Univ.

1. "Autobiographical Constructions: Authorial Absence and Presence in Julie Doucet and Michel Gondry's *My New New York Diary*," Frederik Køhlert, Univ. of Montreal
2. "*Avatar: The Last Airbender* and Shifting Intermedial Spaces," Sandra K. Stanley, California State Univ., Northridge
3. "Spiegelman's Home Movie: Art at Auschwitz," Brad Prager, Univ. of Missouri, Columbia

791. Building Group, Ethnic, and National Identities through Life Writing

1:45–3:00 p.m., Riverway, Sheraton

Program arranged by the Division on Autobiography, Biography, and Life Writing. *Presiding:* Irene Kacandes, Dartmouth Coll.

1. "Deconstructing the Metaphysics of Nation and Race: J. Saunders Redding and Building a Multiethnic Democratic Community," Michael Donald Lackey, Univ. of Minnesota, Morris
2. "Remembering Jesus María and Amsterdam: Autobiographical Sketches of Mexico City's Jewish Past," Joanna L. Mitchell, Ohio Univ., Athens
3. "Family History, National History: Theoretical Considerations on Building Ethnic Communities Illustrated through Asian American Family Memoirs," Rocío G. Davis, City Univ. of Hong Kong

For abstracts, write to Irene.Kacandes@dartmouth.edu.

792. New Native Writers

1:45–3:00 p.m., Liberty B, Sheraton

Program arranged by the Association for the Study of American Indian Literatures. *Presiding:* Ryan Winn, Coll. of Menominee Nation

1. "Lukfi Humma' Taloa Ikbi (Red Dirt Poets): Regionality and Indigenous Presence in Jeanetta Calhoun Mish and Phillip Carroll Morgan," L. Rain C. Goméz, Univ. of Oklahoma
2. "Mysteries, Stories, and Histories: Time, Truth, and Identity in *Elsie's Business*," Jessica Burstrem, Univ. of Arizona
3. "Wrestling with the Novel in Stephen Graham Jones's *Ledfeather*," Channette Romero, Univ. of Georgia
4. "Osage Posthumanism and Daniel H. Wilson's *Robopocalypse*," Brian Hudson, Univ. of Oklahoma

793. Anthropomorphism

1:45–3:00 p.m., 206, Hynes

Program arranged by the Division on Comparative Studies in Romanticism and the Nineteenth Century. *Presiding:* Sara Guyer, Univ. of Wisconsin, Madison

1. "Making the *Gestell* Sing: Romantic Music Theory, Virtuoso Performance, and the Aesthetics of Machines," Helmut Heinz Müller-Sievers, Univ. of Colorado, Boulder

2. "Industrial Anthropomorphism and the Victorian Factory Question," Jessica Kuskey, Syracuse Univ.
3. "Antimorphism," Monique Allewaert, Univ. of Wisconsin, Madison

794. Professional Practices in Online Education

1:45–3:00 p.m., Back Bay B, Sheraton

Program arranged by the MLA Committee on Contingent Labor in the Profession. *Presiding:* Sandra K. Baringer, Univ. of California, Riverside

1. "A Description of a Situation on the Nontenure Track: Teaching from the Insecure Trenches of a Contingent Online Instructor," Batya Susan Weinbaum, Empire State Coll., State Univ. of New York
2. "Hybrid Composition Instruction," Joshua P. Fenton, Univ. of California, Riverside
3. "Contract and Policy Language for Adjuncts Teaching Online in the SUNY Community Colleges: A State of the State Report," Cynthia Eaton, Suffolk Community Coll., State Univ. of New York
4. "A Strategem for Using Online Courses to Deny Contingent Faculty Members Academic Freedom," Aaron Plasek, Colorado State Univ.;

Respondent: Maria Shine Stewart, John Carroll Univ.

795. Literature and Digital Pedagogies

1:45–3:00 p.m., Fairfax A, Sheraton

A special session. *Presiding:* Anaïs Saint-Jude, Stanford Univ.

1. "Teaching Modernism Traditionally and Digitally: What We May Learn from New Digital Tutoring Models by Khan Academy and Udacity," Petra Dierkes-Thrun, Stanford Univ.
2. "Digital Resources and the Medieval-Literature Classroom," Robin Wharton, Georgia Inst. of Tech.
3. "Toward a New Hybrid Pedagogy: Embodiment and Learning in the Classroom 2.0," Pete Rorabaugh, Georgia State Univ.; Jesse Stommel, Marylhurst Univ.

For abstracts, visit litilluminations.wordpress.com/ after 1 Dec.

Executive Committees

Listed below are the division and discussion group executive committees for the 2013 convention year and some committees of the American Literature Section. The years after the names of division and discussion group executive committee members are the final convention years of their terms. (A convention year begins after the close of one convention and continues through the close of the next; it is named for the convention that concludes the year.) Unless otherwise noted, the member whose final convention year is 2014 serves as chair for 2013, the member whose final convention year is 2015 serves as secretary for 2013 and as chair for 2014, and the member whose final convention year is 2016 serves as secretary for 2014 and as chair for 2015.

Division Executive Committees

AMERICAN LITERATURE

American Literature to 1800

Michelle Burnham (Santa Clara Univ.), 2013
Trish Loughran (Univ. of Illinois, Urbana), 2014
Eric Slauter (Univ. of Chicago), 2015
Sean X. Goudie (Penn State Univ., University Park), 2016
Kathleen Donegan (Univ. of California, Berkeley), 2017

Nineteenth-Century American Literature

Lloyd Pratt (Univ. of Oxford), 2013 (2013 Ch.)
Samuel Otter (Univ. of California, Berkeley), 2014 (2013 Sec.)
Augusta Rohrbach (Washington State Univ., Pullman), 2015
Meredith L. McGill (Rutgers Univ., New Brunswick), 2016
Ivy Wilson (Northwestern Univ.), 2017

Late-Nineteenth- and Early-Twentieth-Century American Literature

Stephanie Foote (Univ. of Illinois, Urbana), 2013
Jane F. Thrailkill (Univ. of North Carolina, Chapel Hill), 2014
Bradley W. Evans (Rutgers Univ., New Brunswick), 2015
Gene Andrew Jarrett (Boston Univ.), 2016
Dana Seitler (Univ. of Toronto), 2017

Twentieth-Century American Literature

Evie Shockley (Rutgers Univ., New Brunswick), 2013
Robert Dale Parker (Univ. of Illinois, Urbana), 2014
William J. Maxwell (Washington Univ. in St. Louis), 2015
Paula M. L. Moya (Stanford Univ.), 2016
Mark Goble (Univ. of California, Berkeley), 2017

Black American Literature and Culture

Michele Elam (Stanford Univ.), 2013
Ayesha Hardison (Ohio Univ., Athens), 2014
Maryemma Graham (Univ. of Kansas), 2015
Sherita L. Johnson (Univ. of Southern Mississippi), 2016
Dana A. Williams (Howard Univ.), 2017

American Indian Literatures

Kathryn W. Shanley (Univ. of Montana, Missoula), 2013
Channette Romero (Univ. of Georgia), 2014 (2013 Sec.)
James H. Cox (Univ. of Texas, Austin), 2015 (2013 Ch.)
Beth H. Piatote (Univ. of California, Berkeley), 2016
Nancy J. Peterson (Purdue Univ., West Lafayette), 2017

Asian American Literature

Anita Mannur (Miami Univ., Oxford), 2013
Paul Y. Lai (Saint Catherine Univ.), 2014
Timothy Yu (Univ. of Wisconsin, Madison), 2015
Allan Isaac (Rutgers Univ., New Brunswick), 2016
Julia Lee (Univ. of Texas, Austin), 2017

Chicana and Chicano Literature

Domino Renee Perez (Univ. of Texas, Austin), 2013 (2013 Ch.)
Marissa K. López (Univ. of California, Los Angeles), 2014 (2013 Sec.)

Sandra K. Soto (Univ. of Arizona), 2015
Ralph Edward Rodriguez (Brown Univ.), 2016
Yolanda Padilla (Univ. of Minnesota, Twin Cities), 2017

COMPARATIVE STUDIES

Comparative Studies in Medieval Literature

Geraldine Heng (Univ. of Texas, Austin), 2013
Rita Copeland (Univ. of Pennsylvania), 2014
Steven F. Kruger (Queens Coll. and Graduate Center, City Univ. of New York), 2015 (2013 Ch.)
David F. Hult (Univ. of California, Berkeley), 2016 (2013 Sec.)
Lynn Ramey (Vanderbilt Univ.), 2017

Comparative Studies in Renaissance and Baroque Literature

Karen Newman (Brown Univ.), 2013
Ignacio Navarrete (Univ. of California, Berkeley), 2014
Leonard Barkan (Princeton Univ.), 2015
Susanne Lindgren Wofford (New York Univ.), 2016
Eric MacPhail (Indiana Univ., Bloomington), 2017

Comparative Studies in Eighteenth-Century Literature

Ruth Mack (Univ. at Buffalo, State Univ. of New York), 2013
Laura C. Mandell (Texas A&M Univ., College Station), 2014
Aamir R. Mufti (Univ. of California, Los Angeles), 2015
Claudia Brodsky (Princeton Univ.), 2016
Helen Thompson (Northwestern Univ.), 2017

Comparative Studies in Romanticism and the Nineteenth Century

Ian Balfour (York Univ.), 2013
Michal P. Ginsburg (Northwestern Univ.), 2014
Sara Guyer (Univ. of Wisconsin, Madison), 2015
Barbara Spackman (Univ. of California, Berkeley), 2016
Anne-Lise François (Univ. of California, Berkeley), 2017

Comparative Studies in Twentieth-Century Literature

John Burt Foster, Jr. (George Mason Univ.), 2013
Thomas O. Beebee (Penn State Univ., University Park), 2014
[position unfilled on 2013 committee]
Ramón Saldívar (Stanford Univ.), 2016
Olakunle George (Brown Univ.), 2017

European Literary Relations

Monique Yaari (Penn State Univ., University Park), 2013
Katerina Clark (Yale Univ.), 2014 (2013 Sec.)
Paul Michael Lützeler (Washington Univ. in St. Louis), 2015 (2013 Ch.)
Sandra L. Bermann (Princeton Univ.), 2016
Bella P. Brodzki (Sarah Lawrence Coll.), 2017

ENGLISH LITERATURE

Old English Language and Literature

Paul Acker (Saint Louis Univ.), 2013
Stacy S. Klein (Rutgers Univ., New Brunswick), 2014
Thomas N. Hall (Univ. of Notre Dame), 2015
Kathleen Davis (Univ. of Rhode Island), 2016
Stephen J. Harris (Univ. of Massachusetts, Amherst), 2017

Middle English Language and Literature, Excluding Chaucer

Andrew Cole (Princeton Univ.), 2013
Glenn Burger (Queens Coll., City Univ. of New York), 2014
Eve Salisbury (Western Michigan Univ.), 2015
Marilynn R. Desmond (Binghamton Univ., State Univ. of New York), 2016
Ruth Evans (Saint Louis Univ.), 2017

Chaucer

Emily Rebecca Steiner (Univ. of Pennsylvania), 2013
Kellie Robertson (Univ. of Wisconsin, Madison), 2014
Holly Crocker (Univ. of South Carolina, Columbia), 2015
Kathy M. Lavezzo (Univ. of Iowa), 2016
Jessica Rosenfeld (Washington Univ. in St. Louis), 2017

Literature of the English Renaissance, Excluding Shakespeare

Natasha Korda (Wesleyan Univ.), 2013
Rebecca Lemon (Univ. of Southern California), 2014
Alan Stewart (Columbia Univ.), 2015
Michael L. Witmore (Folger Shakespeare Library), 2016
Graham Hammill (Univ. at Buffalo, State Univ. of New York), 2017

Shakespeare

Bruce R. Smith (Univ. of Southern California), 2013
Katharine Eisaman Maus (Univ. of Virginia), 2014
[position unfilled on 2013 committee]
Mary L. Floyd-Wilson (Univ. of North Carolina, Chapel Hill), 2016 (2013 Sec.)
Bradin Cormack (Univ. of Chicago), 2017

Seventeenth-Century English Literature

Margaret Ferguson (Univ. of California, Davis), 2013
Richard Strier (Univ. of Chicago), 2014
Douglas Trevor (Univ. of Michigan, Ann Arbor), 2015
Kristen Elizabeth Poole (Univ. of Delaware, Newark), 2016
Molly Murray (Columbia Univ.), 2017

Restoration and Early-Eighteenth-Century English Literature

[position unfilled on 2013 committee]
Catherine Ingrassia (Virginia Commonwealth Univ.), 2014
Albert J. Rivero (Marquette Univ.), 2015
Wolfram Michael Schmidgen (Washington Univ. in St. Louis), 2016
J. Paul Hunter (Univ. of Chicago and Univ. of Virginia), 2017

Late-Eighteenth-Century English Literature

Laura J. Rosenthal (Univ. of Maryland, College Park), 2013

Misty G. Anderson (Univ. of Tennessee, Knoxville), 2014
William Beatty Warner (Univ. of California, Santa Barbara), 2015
Kevis Goodman (Univ. of California, Berkeley), 2016
Deidre Shauna Lynch (Univ. of Toronto), 2017

The English Romantic Period

Celeste Langan (Univ. of California, Berkeley), 2013
Kevin Gilmartin (California Inst. of Tech.), 2014
Maureen Noelle McLane (New York Univ.), 2015
Marjorie Levinson (Univ. of Michigan, Ann Arbor), 2016
Miranda Jane Burgess (Univ. of British Columbia), 2017

The Victorian Period

Jonah Siegel (Rutgers Univ., New Brunswick), 2013
Eileen Gillooly (Columbia Univ.), 2014
Elaine C. Freedgood (New York Univ.), 2015
Richard Menke (Univ. of Georgia), 2016
William A. Cohen (Univ. of Maryland, College Park), 2017

Late-Nineteenth- and Early-Twentieth-Century English Literature

Mark Wollaeger (Vanderbilt Univ.), 2013
Jesse Matz (Kenyon Coll.), 2014
Kate Flint (Univ. of Southern California), 2015
Cassandra Laity (Drew Univ.), 2016
Elizabeth Outka (Univ. of Richmond), 2017

Twentieth-Century English Literature

Paul K. Saint-Amour (Univ. of Pennsylvania), 2013
Allan Hepburn (McGill Univ.), 2014
Susan Stanford Friedman (Univ. of Wisconsin, Madison), 2015
Kevin J. H. Dettmar (Pomona Coll.), 2016
Priya Joshi (Temple Univ., Philadelphia), 2017

English Literature Other Than British and American

Faith L. Smith (Brandeis Univ.), 2013
Mark A. Sanders (Emory Univ.), 2014
Sanjay Krishnan (Boston Univ.), 2015
Joseph R. Slaughter (Columbia Univ.), 2016
Jennifer A. Wenzel (Univ. of Michigan, Ann Arbor), 2017

FRENCH LITERATURE

French Medieval Language and Literature

Sarah Kay (New York Univ.), 2013
Sharon Kinoshita (Univ. of California, Santa Cruz), 2014
Cary Howie (Cornell Univ.), 2015
Catherine M. Jones (Univ. of Georgia), 2016
Matilda Tomaryn Bruckner (Boston Coll.), 2017

Sixteenth-Century French Literature

Virginia Krause (Brown Univ.), 2013
David LaGuardia (Dartmouth Coll.), 2014
Andrea Marie Frisch (Univ. of Maryland, College Park), 2015
Marcus Keller (Univ. of Illinois, Urbana), 2016
Todd W. Reeser (Univ. of Pittsburgh), 2017

Seventeenth-Century French Literature

Ellen McClure (Univ. of Illinois, Chicago), 2013
Juliette Cherbuliez (Univ. of Minnesota, Twin Cities), 2014
Claire B. Goldstein (Miami Univ., Oxford), 2015
Allison Stedman (Univ. of North Carolina, Charlotte), 2016
Hélène Bilis (Wellesley Coll.), 2017

Eighteenth-Century French Literature

Julia Abramson (Univ. of Oklahoma), 2013
Mary McAlpin (Univ. of Tennessee, Knoxville), 2014
Ourida Mostefai (Boston Coll.), 2015
Joanna Stalnaker (Columbia Univ.), 2016
Pierre N. Saint-Amand (Brown Univ.), 2017

Nineteenth-Century French Literature

[position unfilled on 2013 committee]
Marie-Pierre Le Hir (Univ. of Arizona), 2014
Susan McCready (Univ. of South Alabama), 2015
David F. Bell III (Duke Univ.), 2016
Cheryl Krueger (Univ. of Virginia), 2017

Twentieth-Century French Literature

Eliane DalMolin (Univ. of Connecticut, Storrs), 2013 (2013 Ch.)
Van Kelly (Univ. of Kansas), 2014
Scott P. Durham (Northwestern Univ.), 2015
Alison S. James (Univ. of Chicago), 2016
Danielle Marx-Scouras (Ohio State Univ., Columbus), 2017

Francophone Literatures and Cultures

Catherine Perry (Univ. of Notre Dame), 2013
Anne Donadey (San Diego State Univ.), 2014
Dominic R. Thomas (Univ. of California, Los Angeles), 2015
Valérie K. Orlando (Univ. of Maryland, College Park), 2016
Renée Larrier (Rutgers Univ., New Brunswick), 2017

GENRE STUDIES

Drama

Claire Sponsler (Univ. of Iowa), 2013
Daphne A. Brooks (Princeton Univ.), 2014
Tavia Nyong'o (New York Univ.), 2015
Brian Eugenio Herrera (Princeton Univ.), 2016
Jody Enders (Univ. of California, Santa Barbara), 2017

Film

Homay King (Bryn Mawr Coll.), 2013
Paul Young (Vanderbilt Univ.), 2014
Serena Anderlini-D'Onofrio (Univ. of Puerto Rico, Mayagüez), 2015
Nicholas Sammond (Univ. of Toronto), 2016

Siobhan S. Craig (Univ. of Minnesota, Twin Cities), 2017

Nonfiction Prose Studies, Excluding Biography and Autobiography

Linda Camarasana (State Univ. of New York, Old Westbury), 2013
Susan Lurie (Rice Univ.), 2014
Brian J. Norman (Loyola Univ., Baltimore), 2015
Amardeep Singh (Lehigh Univ.), 2016
Brian Lennon (Penn State Univ., University Park), 2017

Poetry

Aldon Lynn Nielsen (Penn State Univ., University Park), 2013
Susan McCabe (Univ. of Southern California), 2014
Virginia Jackson (Univ. of California, Irvine), 2015
Heather Dubrow (Fordham Univ., Bronx), 2016
Alan Golding (Univ. of Louisville), 2017

Prose Fiction

[position unfilled on 2013 committee]
Alex Woloch (Stanford Univ.), 2014
Rebecca L. Walkowitz (Rutgers Univ., New Brunswick), 2015
Wai Chee Dimock (Yale Univ.), 2016
Mark McGurl (Stanford Univ.), 2017

Literary Criticism

Michael Cobb (Univ. of Toronto), 2013
Marshall Brown (Univ. of Washington, Seattle), 2014
Rei Terada (Univ. of California, Irvine), 2015
Susan Hegeman (Univ. of Florida), 2016
Kristin Ross (New York Univ.), 2017

Methods of Literary Research

Maura Ives (Texas A&M Univ., College Station), 2013
Jude V. Nixon (Salem State Univ.), 2014
Robert Markley (Univ. of Illinois, Urbana), 2015 (2013 Ch.)
Andrew M. Stauffer (Univ. of Virginia), 2016 (2013 Sec.)
James F. English (Univ. of Pennsylvania), 2017

Autobiography, Biography, and Life Writing

Thomas R. Smith (Penn State Univ., Abington), 2013
Linda Haverty Rugg (Univ. of California, Berkeley), 2014
Julie Rak (Univ. of Alberta), 2015
Irene Kacandes (Dartmouth Coll.), 2016
Rocío G. Davis (City Univ. of Hong Kong), 2017

GERMAN LITERATURE

German Literature to 1700

Kathryn Starkey (Univ. of North Carolina, Chapel Hill), 2013 (2013 Coch.)
Bethany Wiggin (Univ. of Pennsylvania), 2014 (2013 Sec.)
[position unfilled on 2013 committee]
Niklaus E. Largier (Univ. of California, Berkeley), 2016 (2013 Coch.)
Mara R. Wade (Univ. of Illinois, Urbana), 2017

Eighteenth- and Early-Nineteenth-Century German Literature

Karin A. Wurst (Michigan State Univ.), 2013
Birgit Tautz (Bowdoin Coll.), 2014
Daniel Purdy (Penn State Univ., University Park), 2015
Stefani Engelstein (Univ. of Missouri, Columbia), 2016
Edgar Landgraf (Bowling Green State Univ.), 2017

Nineteenth- and Early-Twentieth-Century German Literature

Peter M. McIsaac (Univ. of Michigan, Ann Arbor), 2013
Todd Kontje (Univ. of California, San Diego), 2014
David Pan (Univ. of California, Irvine), 2015 (2013 Ch.)
Jocelyne Kolb (Smith Coll.), 2016 (2013 Sec.)
Anna C. Guillemin (Univ. of Illinois, Chicago), 2017

Twentieth-Century German Literature

Patrizia C. McBride (Cornell Univ.), 2013
Leslie Morris (Univ. of Minnesota, Twin Cities), 2014
Deniz Göktürk (Univ. of California, Berkeley), 2015
Richard Langston (Univ. of North Carolina, Chapel Hill), 2016
Eric C. Ames (Univ. of Washington, Seattle), 2017

HISPANIC LITERATURES

Colonial Latin American Literatures

Rocío Quispe-Agnoli (Michigan State Univ.), 2013
Stephanie L. Kirk (Washington Univ. in St. Louis), 2014
Rolena Adorno (Yale Univ.), 2015
Anna H. More (Univ. of California, Los Angeles), 2016
Nicolás Wey-Gómez (California Inst. of Tech.), 2017

Latin American Literature from Independence to 1900

Graciela Montaldo (Columbia Univ.), 2013
Joshua Lund (Univ. of Pittsburgh), 2014
Gabriela Nouzeilles (Princeton Univ.), 2015
Richard Rosa (Duke Univ.), 2016
Agnes Ivelisse Lugo-Ortiz (Univ. of Chicago), 2017

Twentieth-Century Latin American Literature

Michelle Clayton (Univ. of California, Los Angeles), 2013
Hilda Chacón (Nazareth Coll. of Rochester), 2014
Ignacio M. Sánchez-Prado (Washington Univ. in St. Louis), 2015
José Antonio Quiroga (Emory Univ.), 2016
Marcy Ellen Schwartz (Rutgers Univ., New Brunswick), 2017

Medieval Hispanic Languages, Literatures, and Cultures

Emily C. Francomano (Georgetown Univ.), 2013
Montserrat Piera (Temple Univ., Philadelphia), 2014
Ryan Giles (Univ. of Chicago), 2015
Jean Dangler (Tulane Univ.), 2016
Benjamin M. Liu (Univ. of California, Riverside), 2017

Sixteenth- and Seventeenth-Century Spanish Poetry and Prose

Nieves Romero-Díaz (Mount Holyoke Coll.), 2013
Barbara Fuchs (Univ. of California, Los Angeles), 2014
Steven Wagschal (Indiana Univ., Bloomington), 2015
Luis F. Avilés (Univ. of California, Irvine), 2016
Enrique García Santo-Tomás (Univ. of Michigan, Ann Arbor), 2017

Sixteenth- and Seventeenth-Century Spanish Drama

Robert M. Shannon (Saint Joseph's Univ.), 2013
Baltasar Fra-Molinero (Bates Coll.), 2014
Barbara Simerka (Queens Coll., City Univ. of New York), 2015
José R. Cartagena-Calderón (Pomona Coll.), 2016
María M. Carrión (Emory Univ.), 2017

Eighteenth- and Nineteenth-Century Spanish Literature

Dale J. Pratt (Brigham Young Univ., UT), 2013
Mary L. Coffey (Pomona Coll.), 2014
Michael Iarocci (Univ. of California, Berkeley), 2015
Daniel Frost (Coll. of the Holy Cross), 2016
Ana M. Hontanilla (Univ. of North Carolina, Greensboro), 2017

Twentieth-Century Spanish Literature

Sharon Keefe Ugalde (Texas State Univ., San Marcos), 2013
Susan Larson (Univ. of Kentucky), 2014
Susan Martin-Márquez (Rutgers Univ., New Brunswick), 2015
Jo Labanyi (New York Univ.), 2016
Luisa Elena Delgado (Univ. of Illinois, Urbana), 2017

Luso-Brazilian Language and Literature

Kathryn Sanchez (Univ. of Wisconsin, Madison), 2013
Cristina Ferreira-Pinto Bailey (Washington and Lee Univ.), 2014
Luiz Fernando Valente (Brown Univ.), 2015
Emanuelle K. F. Oliveira (Vanderbilt Univ.), 2016
Leila Maria Lehnen (Univ. of New Mexico, Albuquerque), 2017

INTERDISCIPLINARY APPROACHES

Women's Studies in Language and Literature

Amelia M. L. Montes (Univ. of Nebraska, Lincoln), 2013
Jennifer DeVere Brody (Stanford Univ.), 2014
Licia Fiol-Matta (Lehman Coll., City Univ. of New York), 2015 (2013 Ch.)
Susan G. O'Malley (Kingsborough Community Coll. and Graduate Center, City Univ. of New York), 2016 (2013 Sec.)
Angelita D. Reyes (Arizona State Univ.), 2017

Ethnic Studies in Language and Literature

Kim Martin Long (Delaware Valley Coll.), 2013
Richard T. Rodríguez (Univ. of Illinois, Urbana), 2014
Cheryl A. Higashida (Univ. of Colorado, Boulder), 2015
Amritjit Singh (Ohio Univ., Athens), 2016
Anna Maria Nogar (Univ. of New Mexico, Albuquerque), 2017

Popular Culture

David R. Shumway (Carnegie Mellon Univ.), 2013
Silvia Bermúdez (Univ. of California, Santa Barbara), 2014
Hillary L. Chute (Univ. of Chicago), 2015
Jeffrey T. Nealon (Penn State Univ., University Park), 2016
John W. Mowitt (Univ. of Minnesota, Twin Cities), 2017

Anthropological Approaches to Literature

Gauri Viswanathan (Columbia Univ.), 2013
Elsie B. Michie (Louisiana State Univ., Baton Rouge), 2014
Brian T. Edwards (Northwestern Univ.), 2015
Regenia Gagnier (Univ. of Exeter), 2016
Mary Jean Corbett (Miami Univ., Oxford), 2017

Linguistic Approaches to Literature

Karen C. Sherwood Sotelino (Stanford Univ.), 2013
Jean-Jacques Thomas (Univ. at Buffalo, State Univ. of New York), 2014
Claudia Anita Becker (North Carolina Central Univ.), 2015
Monika Fludernik (Univ. of Freiburg), 2016
Donald E. Hardy (Univ. of Nevada, Reno), 2017

Philosophical Approaches to Literature

Gabriela Basterra (New York Univ.), 2013
Ann Smock (Univ. of California, Berkeley), 2014
Gerhard Richter (Brown Univ.), 2015
Suzanne Guerlac (Univ. of California, Berkeley), 2016
Rebecca Comay (Univ. of Toronto), 2017

Psychological Approaches to Literature

Virginia L. Blum (Univ. of Kentucky), 2013
Steven Miller (Univ. at Buffalo, State Univ. of New York), 2014
Kathryn Bond Stockton (Univ. of Utah), 2015
Anna Kornbluh (Univ. of Illinois, Chicago), 2016
Ben Sifuentes-Jauregui (Rutgers Univ., New Brunswick), 2017

Literature and Religion

Kevin Hart (Univ. of Virginia), 2013
James Najarian (Boston Coll.), 2014
Susannah Brietz Monta (Univ. of Notre Dame), 2015 (2013 Ch.)
Stephen M. Fallon (Univ. of Notre Dame), 2016 (2013 Sec.)
Liam Corley (California State Polytechnic Univ., Pomona), 2017

Sociological Approaches to Literature

Enda Duffy (Univ. of California, Santa Barbara), 2013
Jonathan Flatley (Wayne State Univ.), 2014
Rita Raley (Univ. of California, Santa Barbara), 2015

Jodi Melamed (Marquette Univ.), 2016
Gina Dent (Univ. of California, Santa Cruz), 2017

Literature and Other Arts

Amitava Kumar (Vassar Coll.), 2013
Jon McKenzie (Univ. of Wisconsin, Madison), 2014
Anke K. Finger (Univ. of Connecticut, Storrs), 2015 (2013 Ch.)
Eduardo Lujan Cadava (Princeton Univ.), 2016 (2013 Sec.)
Paola L. Cortes-Rocca (San Francisco State Univ.), 2017

Literature and Science

Patrick Colm Hogan (Univ. of Connecticut, Storrs), 2013
Rebecca Garden (Upstate Medical Univ., State Univ. of New York), 2014
Stacy Alaimo (Univ. of Texas, Arlington), 2015
Steven J. Meyer (Washington Univ. in St. Louis), 2016
Ursula K. Heise (Stanford Univ.), 2017

Children's Literature

Jennifer M. Miskec (Longwood Univ.), 2013
Lorinda Beth Cohoon (Univ. of Memphis), 2014
Craig Svonkin (Metropolitan State Coll. of Denver), 2015
Catherine Tosenberger (Univ. of Winnipeg), 2016
Marah Gubar (Univ. of Pittsburgh), 2017

Gay Studies in Language and Literature

Ricardo L. Ortíz (Georgetown Univ.), 2013 (2013 Ch.)
Heather Love (Univ. of Pennsylvania), 2014 (2013 Sec.)
Christopher Looby (Univ. of California, Los Angeles), 2015
Carla A. Freccero (Univ. of California, Santa Cruz), 2016
Ramón H. Rivera-Servera (Northwestern Univ.), 2017

Disability Studies

Susannah B. Mintz (Skidmore Coll.), 2013
Encarnación Juárez-Almendros (Univ. of Notre Dame), 2014
David Mitchell (Temple Univ., Philadelphia), 2015
Susan Jennifer Antebi (Univ. of Toronto), 2016
Elizabeth Bearden (Univ. of Wisconsin, Madison), 2017

Postcolonial Studies in Literature and Culture

Ato Quayson (Univ. of Toronto), 2013
John C. Hawley (Santa Clara Univ.), 2014
Anjali Prabhu (Wellesley Coll.), 2015
Vilashini Cooppan (Univ. of California, Santa Cruz), 2016
Bishnupriya Ghosh (Univ. of California, Santa Barbara), 2017

Cognitive Approaches to Literature

Isabel Jaén-Portillo (Portland State Univ.), 2013
Elizabeth Nixon (Ohio State Univ., Columbus), 2014
Julien Jacques Simon (Indiana Univ. East), 2015
Blakey Vermeule (Stanford Univ.), 2016
Paula E. Leverage (Purdue Univ., West Lafayette), 2017

ITALIAN LITERATURE

Medieval and Renaissance Italian Literature

Christian Moevs (Univ. of Notre Dame), 2013
Bernardo Piciché (Virginia Commonwealth Univ.), 2014
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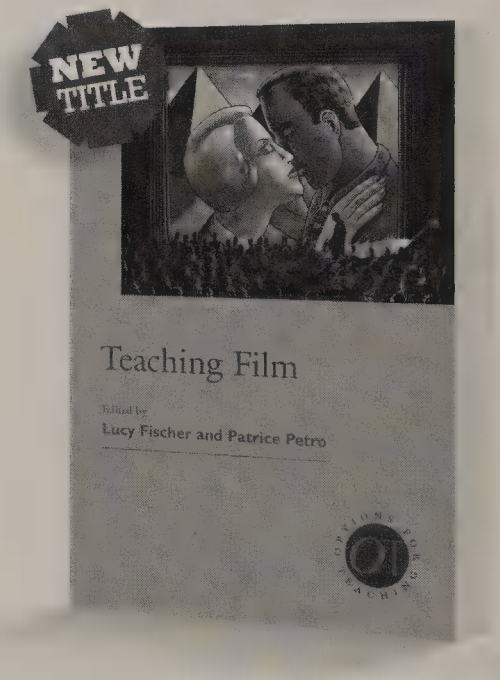
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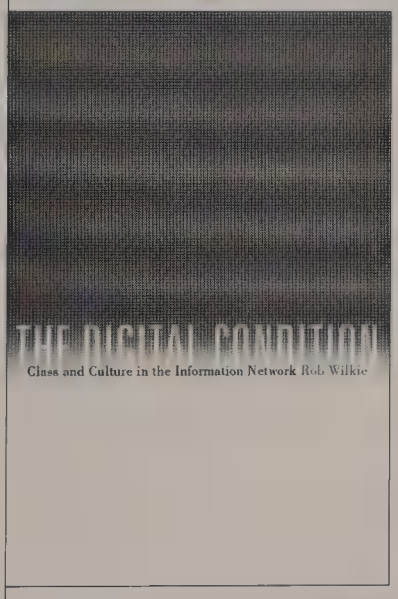
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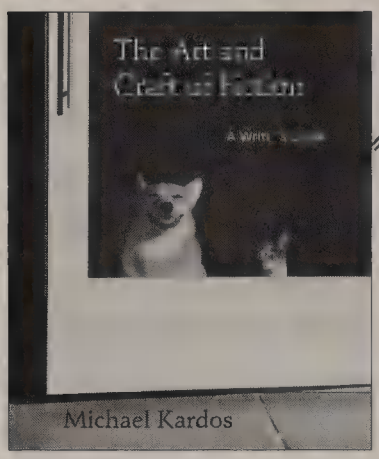
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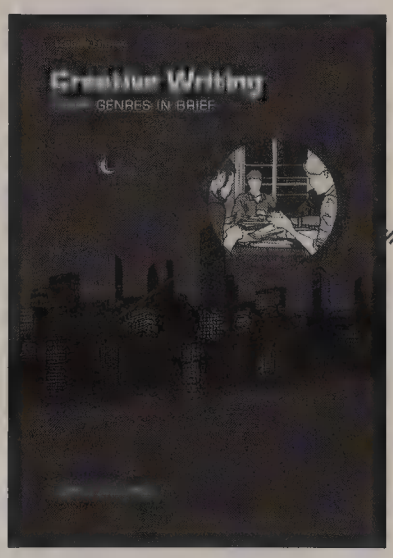
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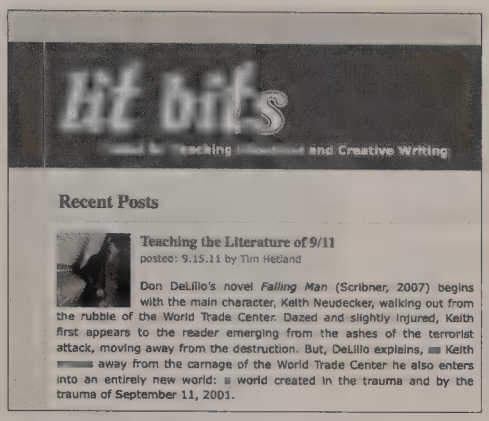
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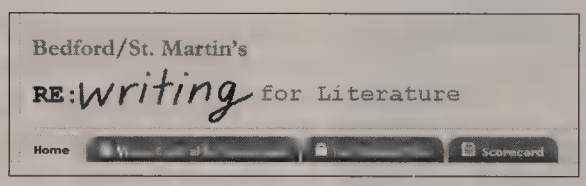
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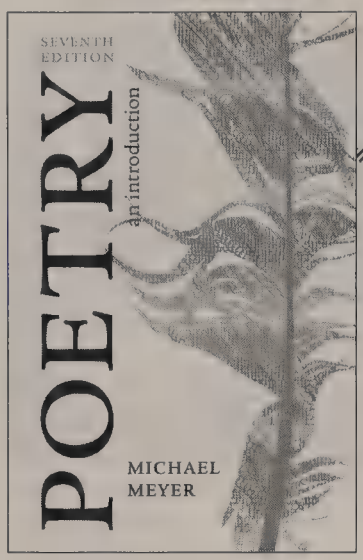
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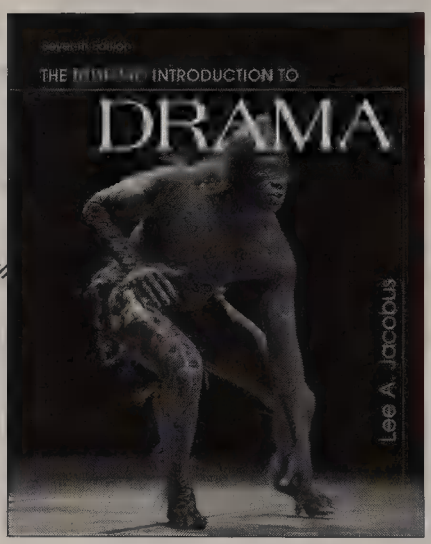
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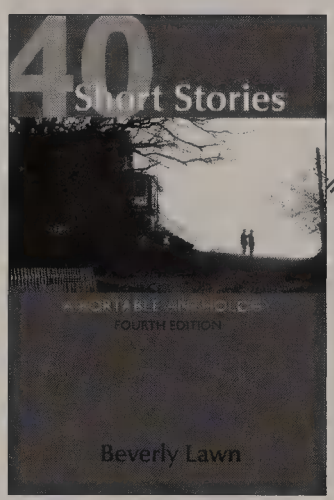
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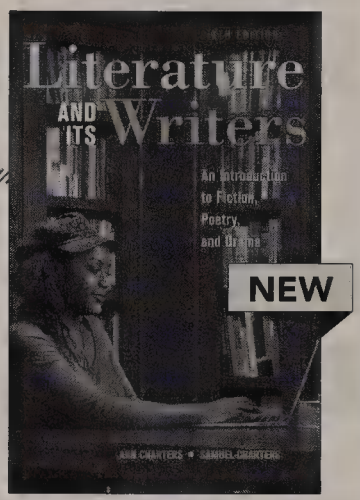
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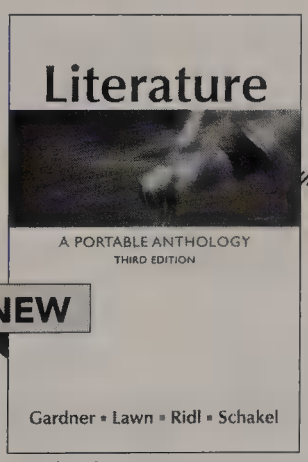
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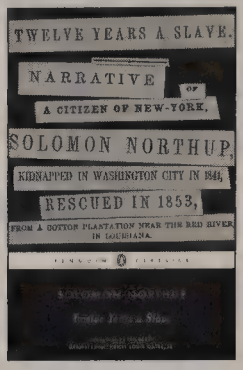
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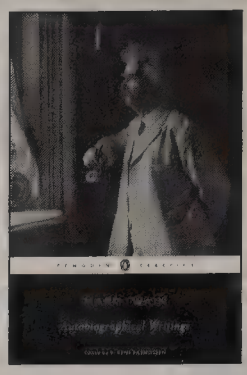
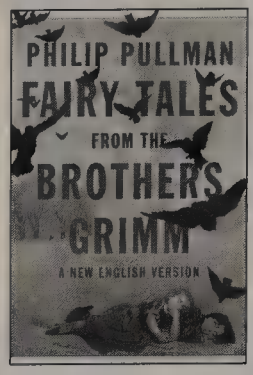
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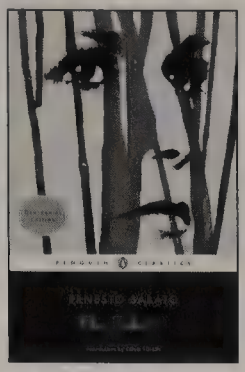
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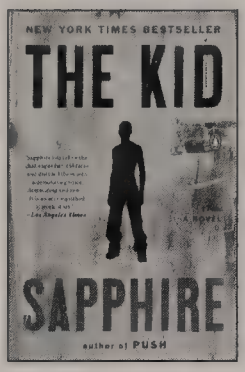
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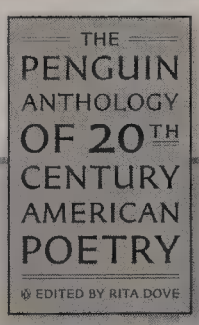
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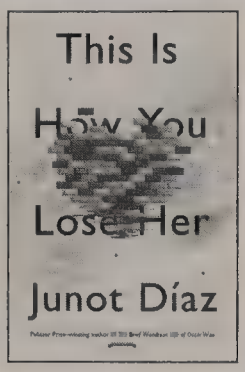
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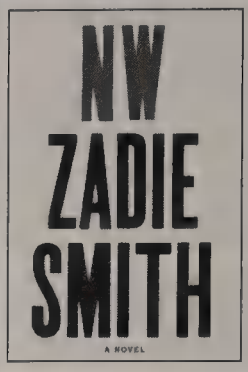
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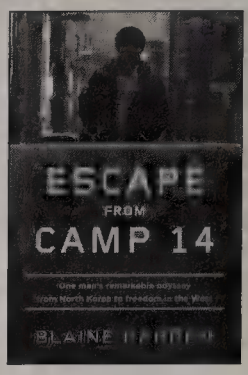
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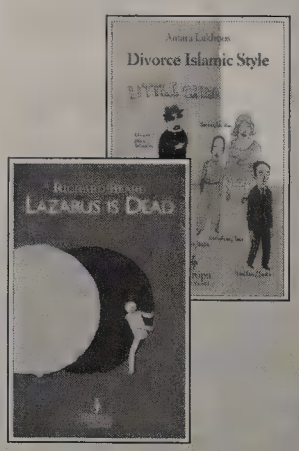
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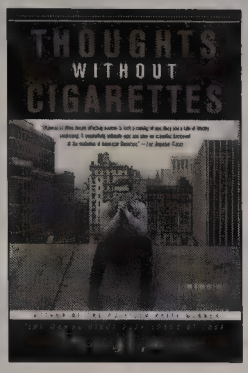
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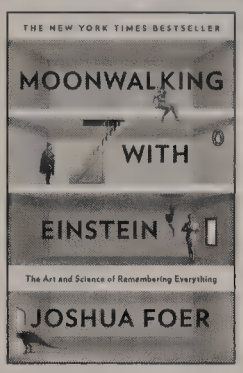
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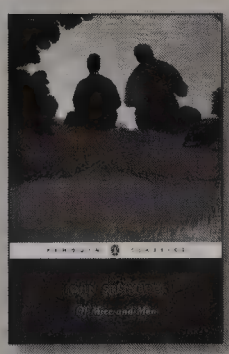
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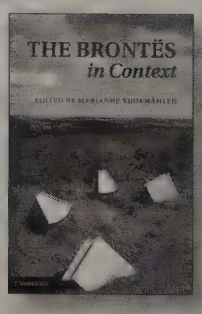
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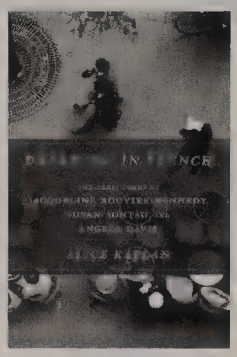
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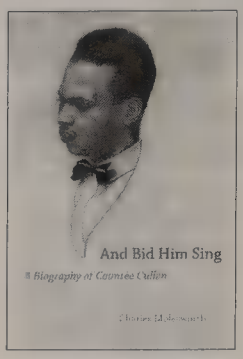
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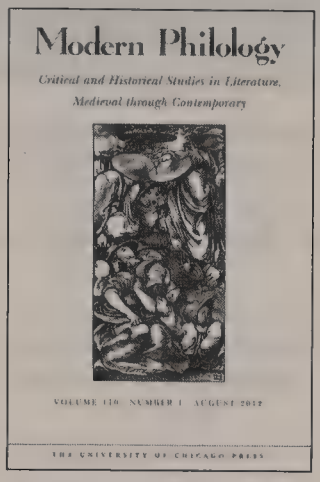
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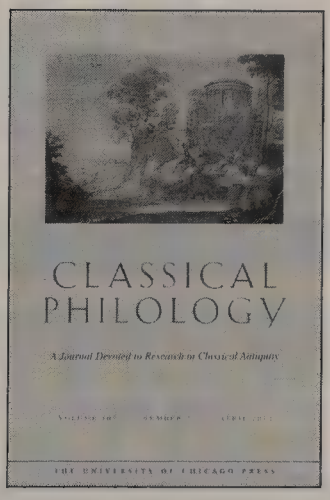
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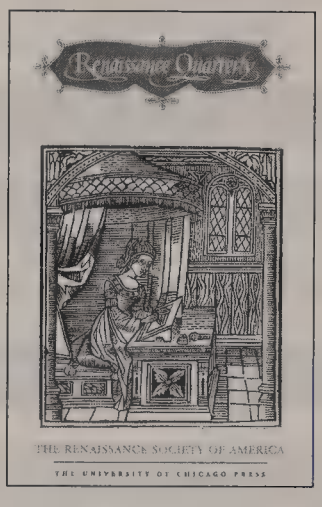
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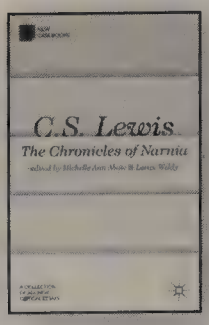
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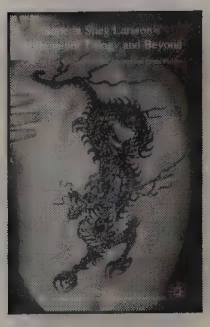
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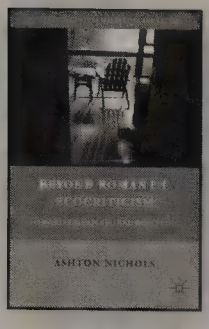
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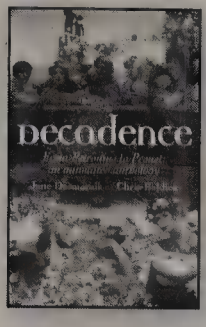
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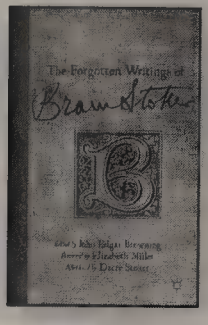
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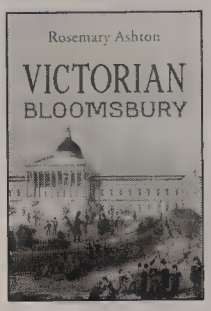
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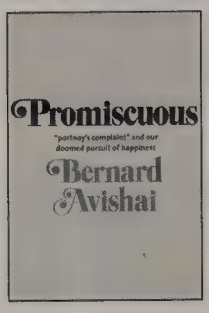
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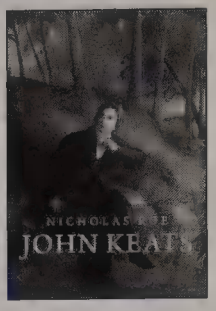
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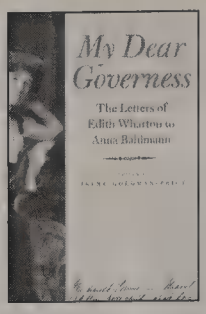
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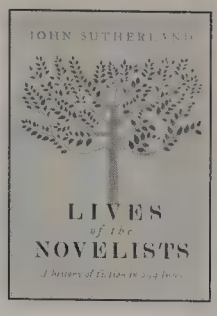
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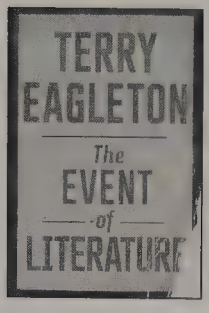
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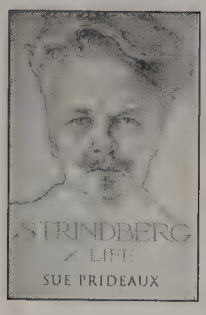
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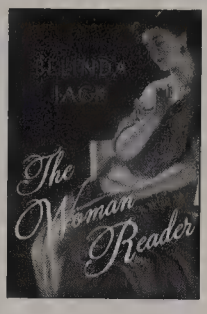
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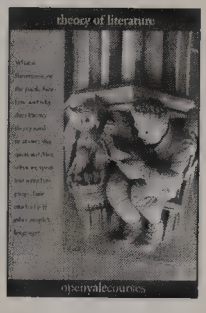












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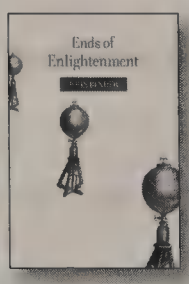
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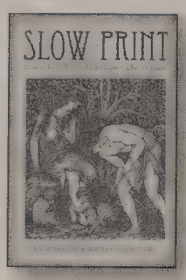
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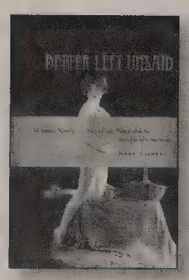
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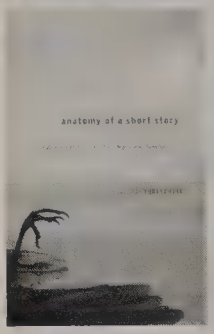


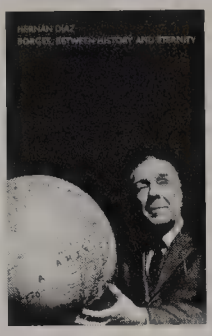


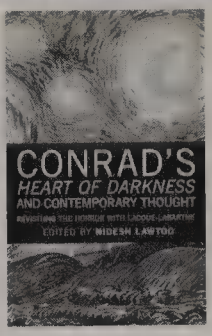
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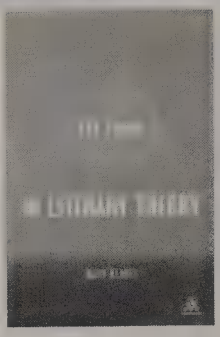
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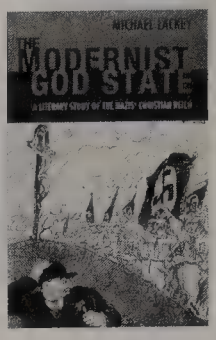
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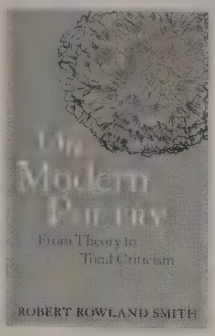
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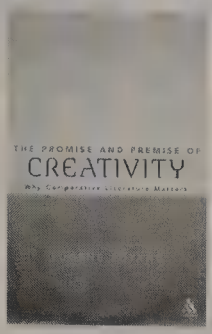
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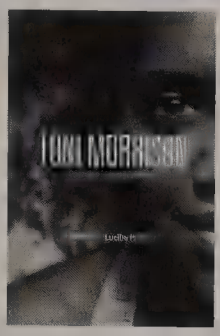
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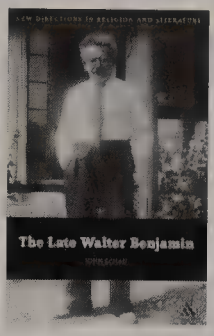
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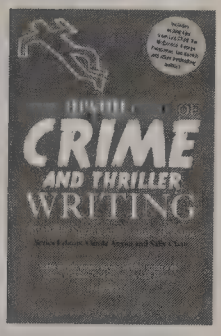












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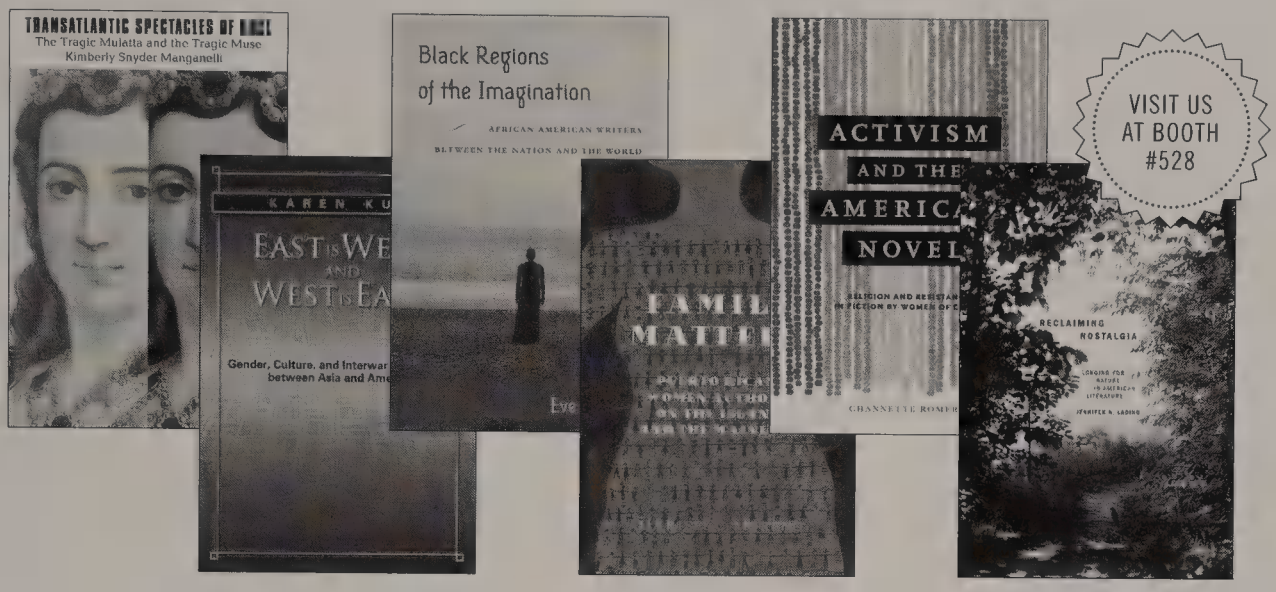
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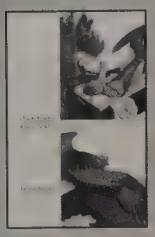
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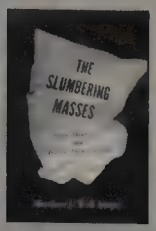
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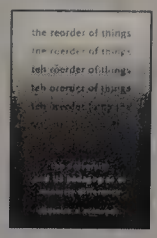
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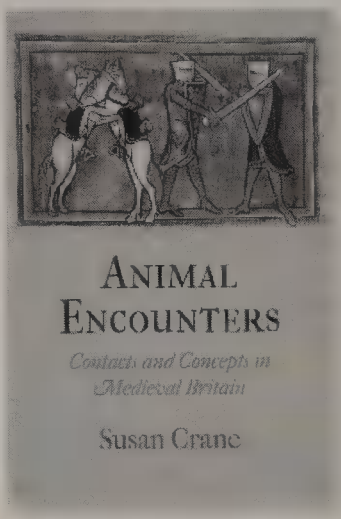
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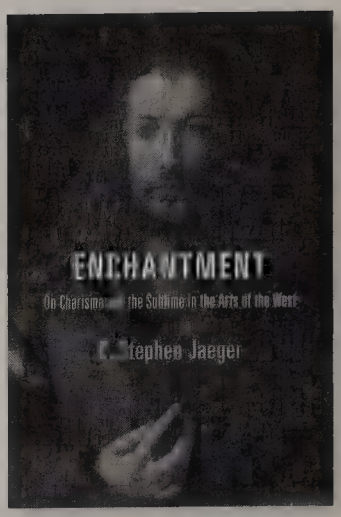
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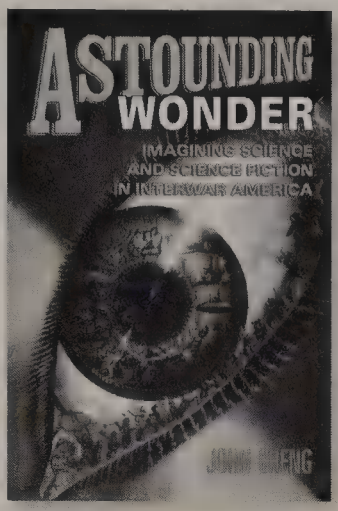


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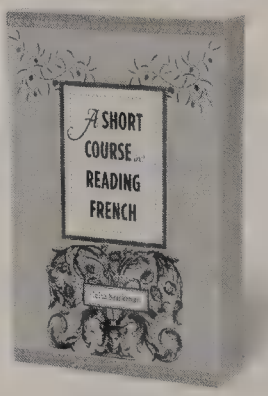
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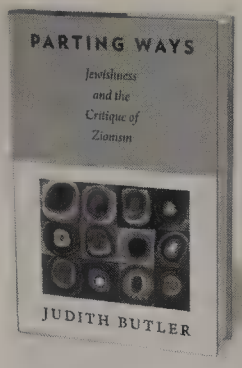
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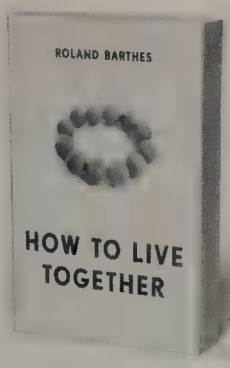
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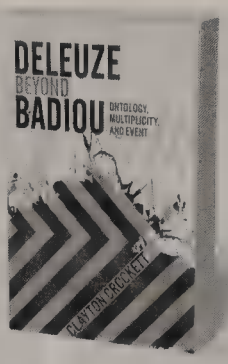
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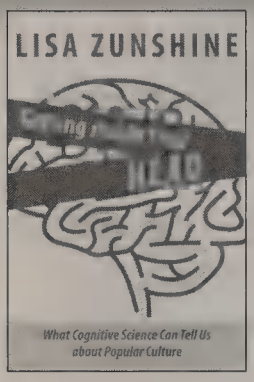
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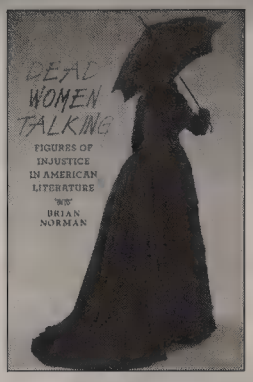
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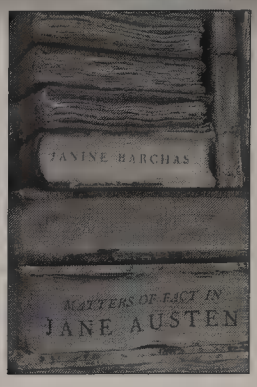
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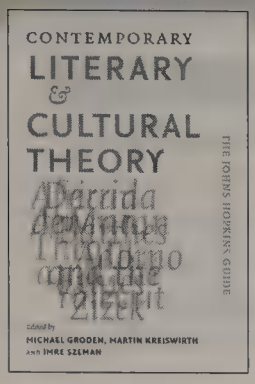
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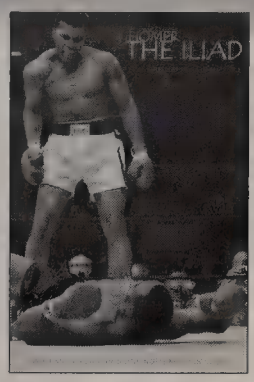
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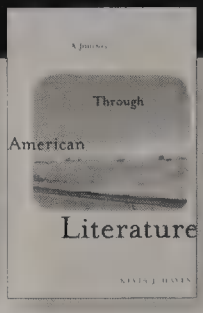
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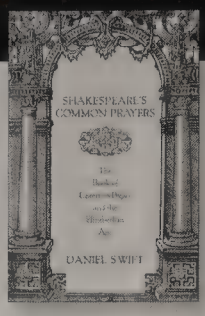
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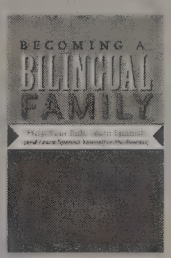
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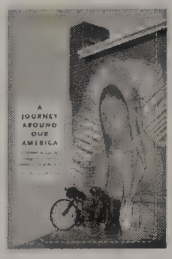
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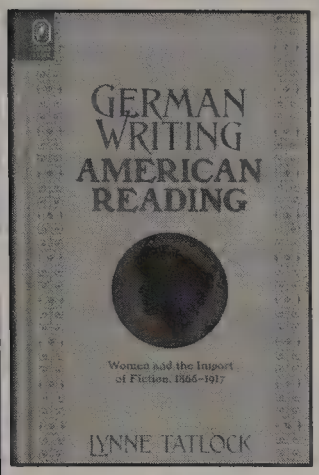
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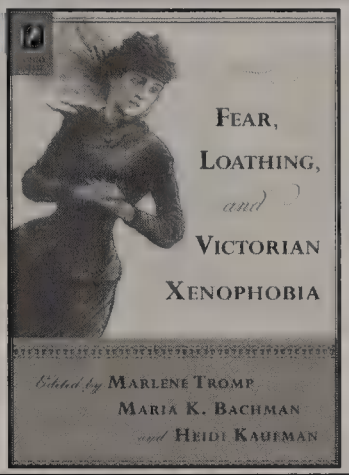
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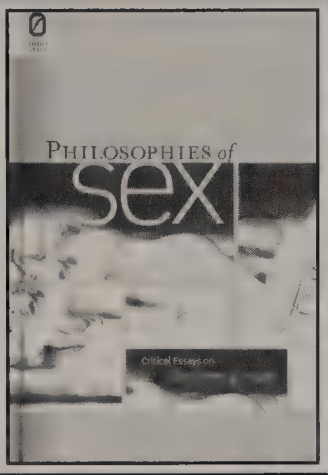
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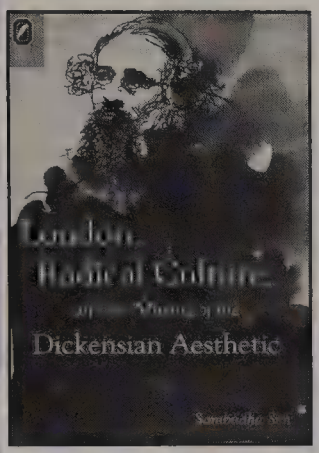
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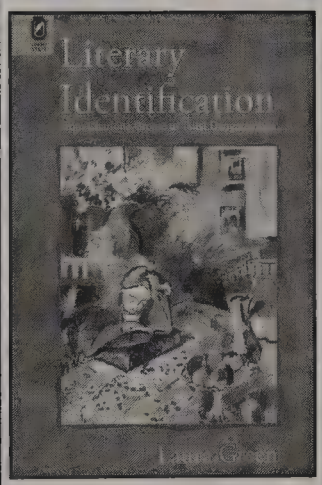












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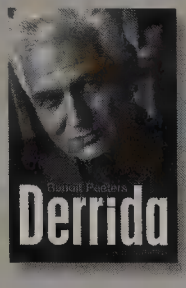
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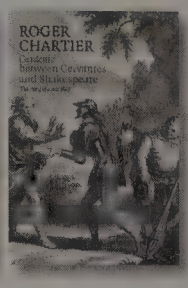
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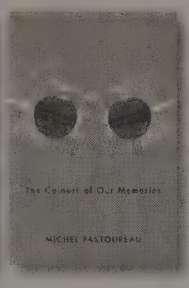
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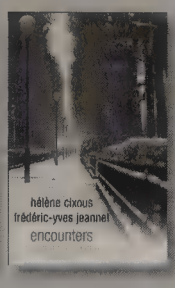
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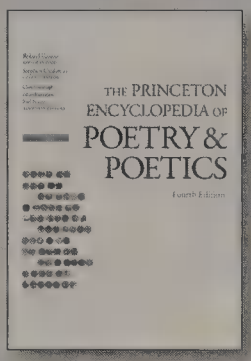
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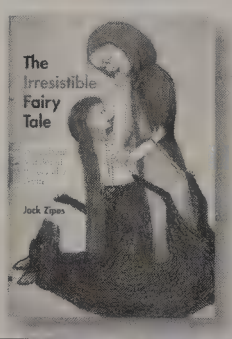


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Nivel: Avanzado

Eva Núñez Méndez, *Portland State University*

El objetivo principal de este volumen reside en facilitar a los estudiantes anglohablantes la pronunciación del español en todas sus variedades dialectales y prepararlos para entender este idioma con la diversidad de sus acentos. En segundo lugar, se pretende que el lector aprenda rasgos fundamentales de la fonética y la fonología española y pueda reconocer, identificar y reproducir sonidos propios del español.

El libro está dividido en nueve capítulos, siendo el último enteramente de práctica con ejercicios de pronunciación. Está escrito en español y los símbolos fonéticos se corresponden con los del AFI (alfabeto fonético internacional) en su mayoría.
Fundamentos de fonética y fonología española contiene teoría, ejercicios de pronunciación y transcripción y cada capítulo termina con la sección de "Comparaciones" donde el lector puede encontrar las diferencias más destacadas entre la fonética y la pronunciación del español y la del inglés. Al final, se incluyen un glosario con los términos técnicos utilizados, una bibliografía básica para el estudio de la fonética y la fonología de la lengua española y un apéndice con los símbolos vocálicos y consonánticos, así como los alfabetos del AFI y de la RFE (Revista de Filología Española).

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Intersexion

Langues romanes, langues et genre

Fabienne H. Baider & Daniel Elmiger (éd.), *Université de Chypre*
Avec la collaboration de Julie Abbou

Le domaine de recherche qui se situe à la croisée entre le langage et le genre est particulièrement fécond : non seulement parce qu'il permet d'explorer les différents « genres » qui s'avèrent pertinents dans l'étude des relations sociales exprimées par la parole (genre grammatical, sexe et genre social des personnes intervenant dans la prise de parole ou dont il est question dans un texte, etc.), mais aussi parce qu'il met en lumière les multiples relations de pouvoir qui se traduisent à travers le langage.

Le présent ouvrage réunit treize contributions qui illustrent l'état actuel de la recherche dans ce domaine en plein essor.Les études se focalisent sur l'émergence des catégories langagières, sur leur emploi et sur leurs enjeux sociaux, toujours dans une perspective linguistique. Elles sont menées à partir de méthodologies relevant de l'analyse conversationnelle, de l'analyse de discours ou de l'analyse sociolinguistique. Les corpus travaillés sont très divers : œuvres littéraires, résultats de sondage littéraires, textes administratifs et institutionnels ou conversations au travail. Sont soulignées les questions qui restent ouvertes,o?rant ainsi de nouvelles perspectives de recherches. L'ouvrage se divise en trois parties. La première, intitulée *« Langue », « genre » et « sexe »*, porte un regard critique sur les opérations langagières dé?nitoires des concepts « genre » et « sexe » ; la deuxième *Sexe, genre et lexique* met en évidence les enjeux sociaux sous-jacents à l'emploi ou au non-emploi de certaines catégories lexicales ; en?n la dernière section,*Le genre dans l'analyse discursive,* étudie l'émergence des catégories à partir des pratiques discursives quotidiennes.

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Developing global citizenship competence in English Studies: A proposal of activities

Diego Rascón Moreno, Francisco Javier Díaz Pérez, María Belén Díez Bedmar & Paola García Ramírez, *Universidad de Jaén*

The Dublin descriptors include the students' "ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements". Related to this ability, the inclusion of generic global citizenship competence is considered essential in any type of degree.

The purpose of this CD is to offer a bank of activities or materials focusing on the inclusion of that competence and, consequently, on the teaching of global issues in English Studies degrees. The main objectives of global citizenship competence could be formulated as follows: 1. To be educated in certain essential values for any human being and responsible citizen. 2. To acquire or reinforce critical thinking. 3. To become involved in collaborative work as well as in autonomous learning. 4. To become aware of the inequalities between the North and the South and of the injustices in the world. 5. To reflect upon each individual's responsibility and action possibilities.

Taking what has been said above into consideration, the activities focus on global issues such as world hunger and poverty, the Millennium Development Goals, environmental issues, health issues, Fair Trade, gender equality, human rights, racism, peace education, cultural and ethnic diversity, LGTB rights, or respect for minorities. The organization of the CD has been determined by types of courses or subjects (Use of English, Linguistics, Postcolonial Literature and Translation).

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Giannina Braschi is the author of UNITED STATES OF BANANA, YO-YO BOING! and EMPIRE OF DREAMS. Her cutting-edge work dramatizes the trials and triumphs of the American immigrant. With a Ph.D. from SUNY-Stony Brook, she has taught at Rutgers, Queens, and Colgate Universities and has received honors from the National Endowment for the Arts, New York Foundation for the Arts, El Diario, PEN American Center, Ford Foundation, Danforth Scholarship, Instituto de Cultura Puertorriqueña, and The Reed Foundation.

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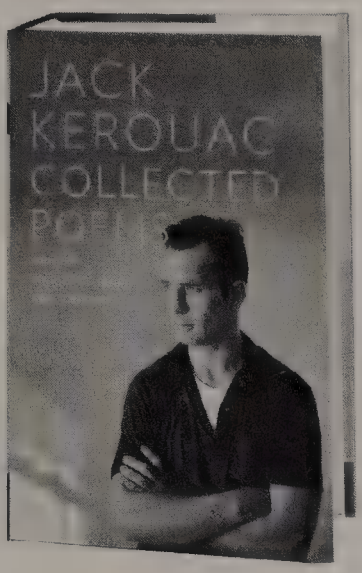
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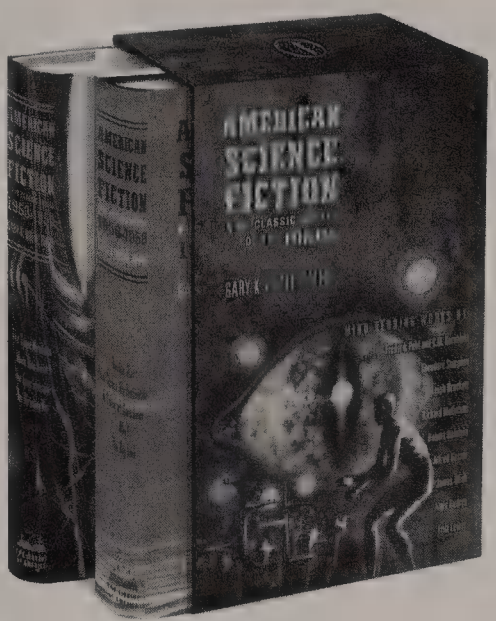
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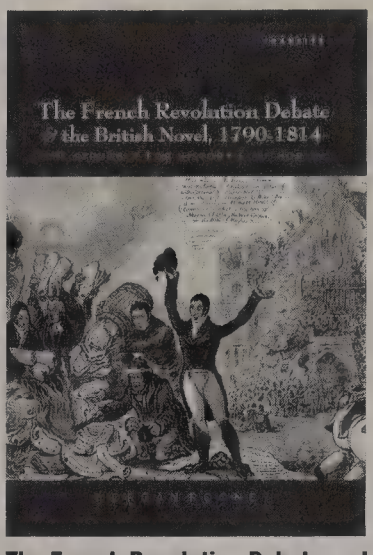
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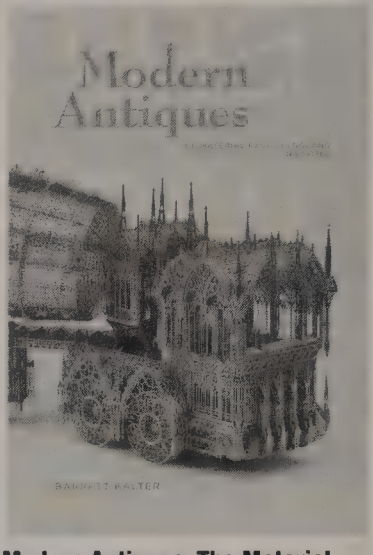
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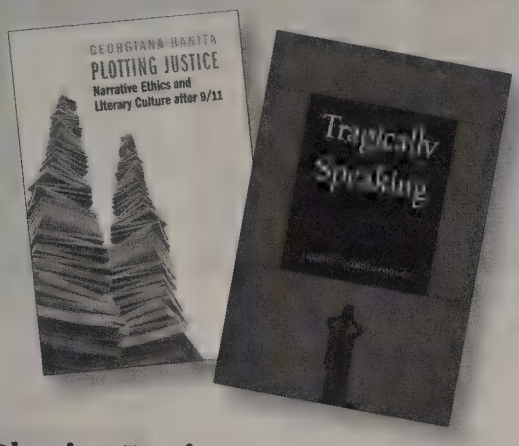
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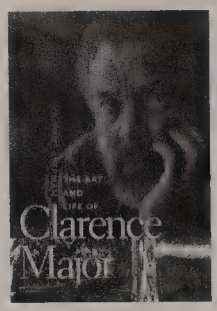
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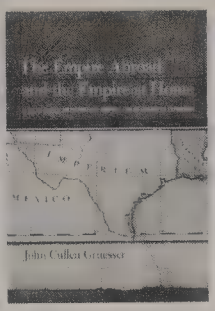
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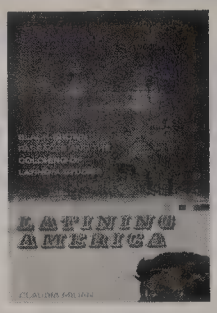
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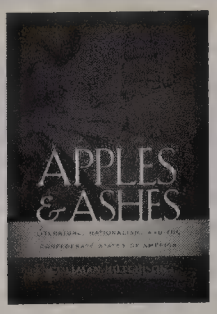
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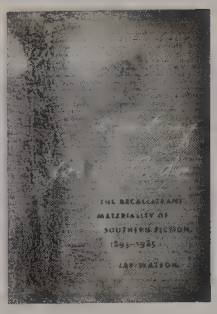
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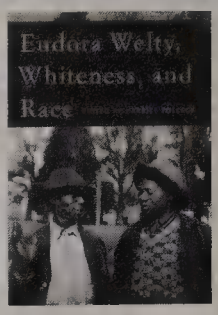
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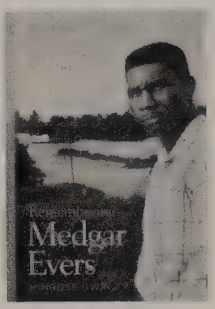
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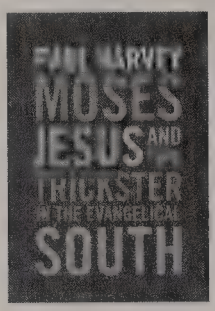
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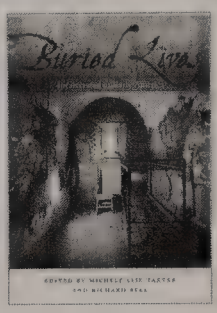
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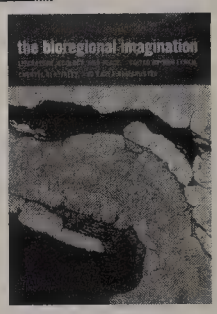
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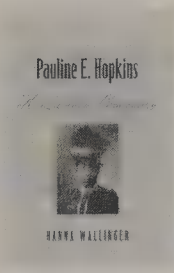


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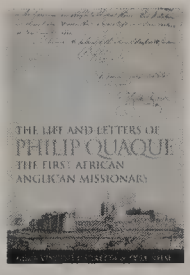
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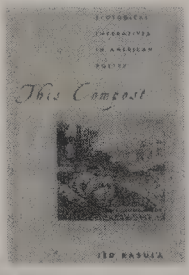
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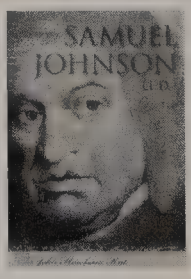
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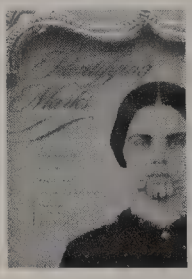
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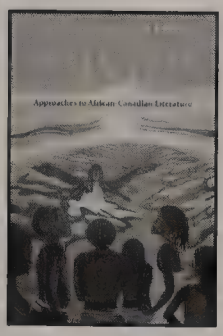
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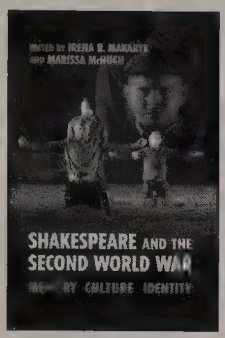
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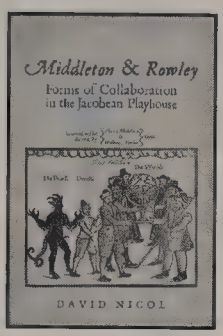
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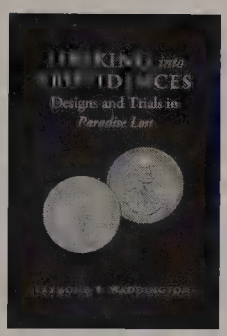
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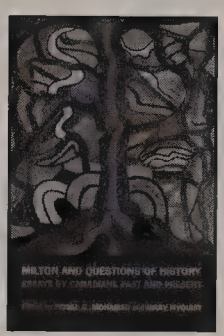
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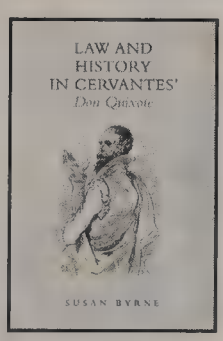
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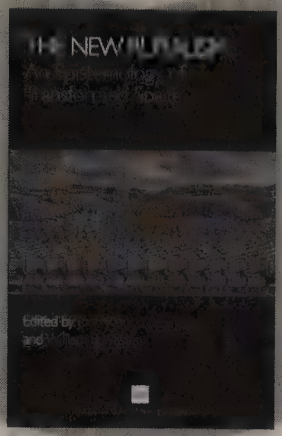
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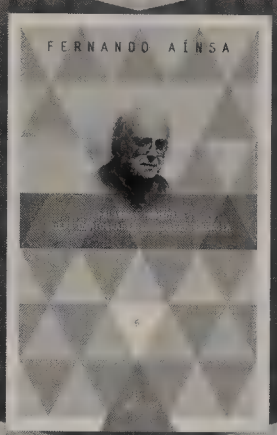


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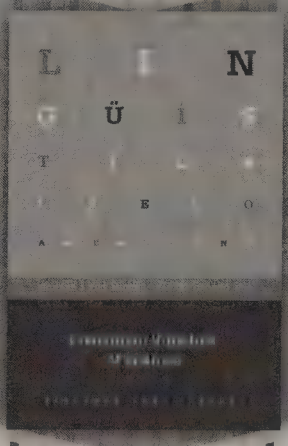


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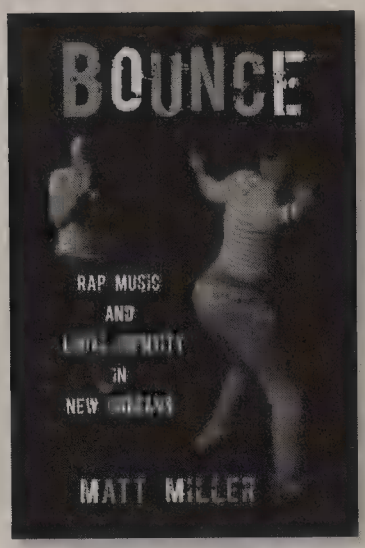


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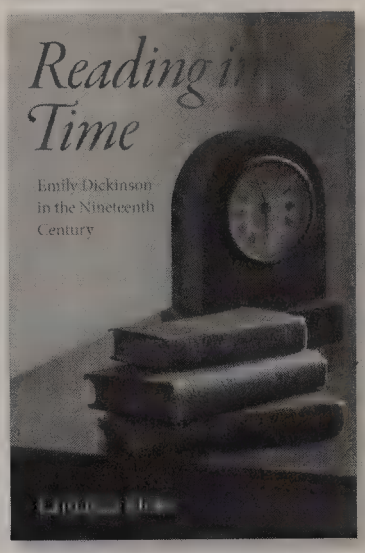
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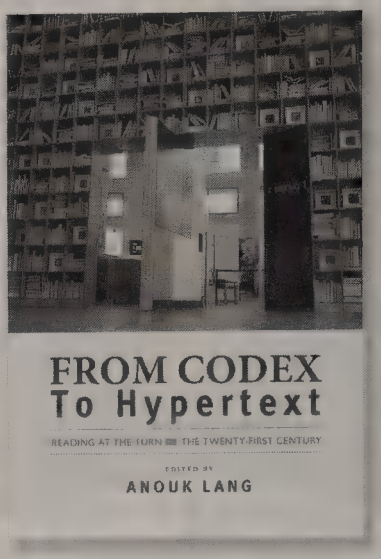
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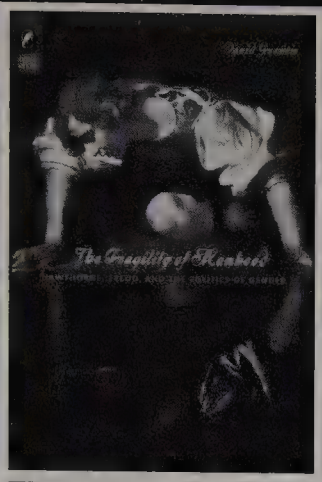
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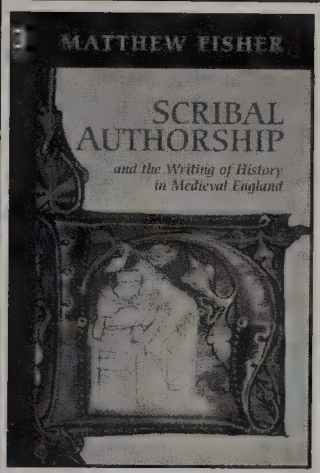


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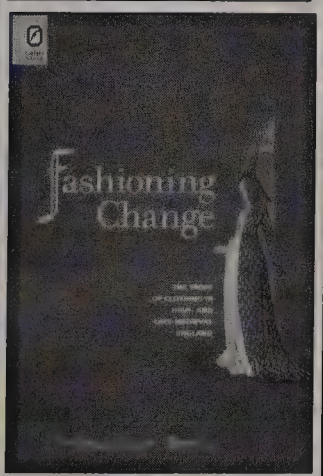
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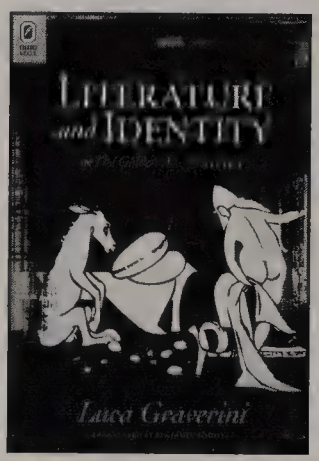


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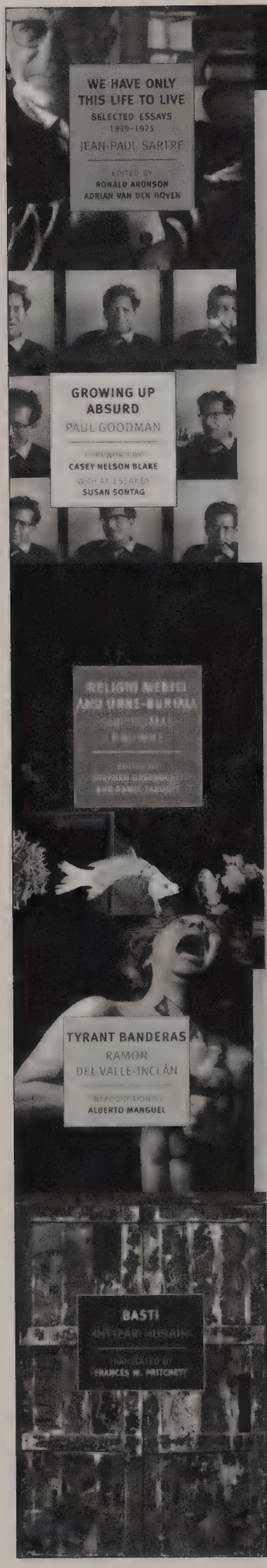
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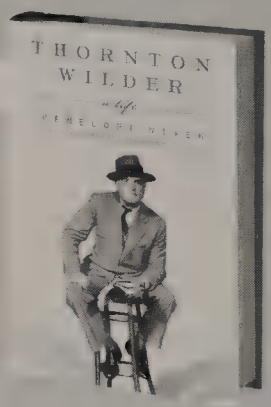
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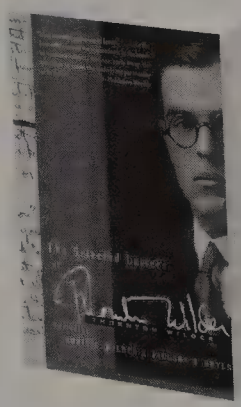
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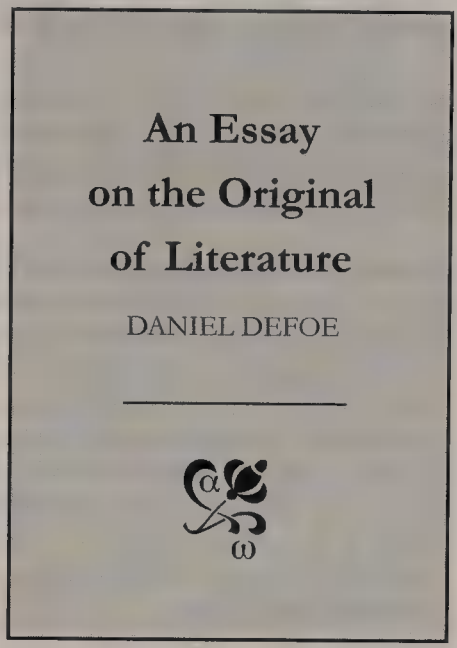
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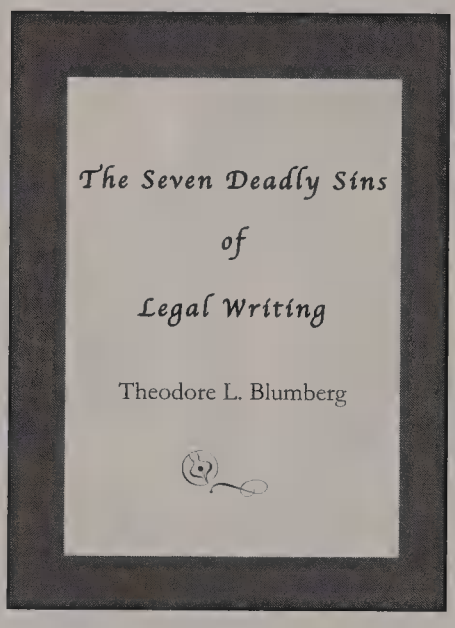
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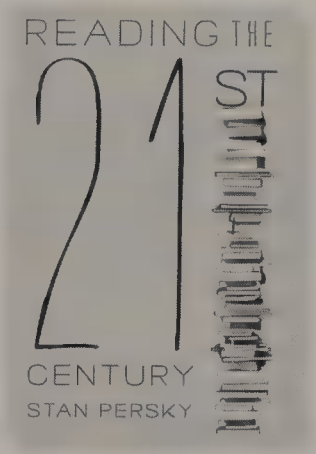
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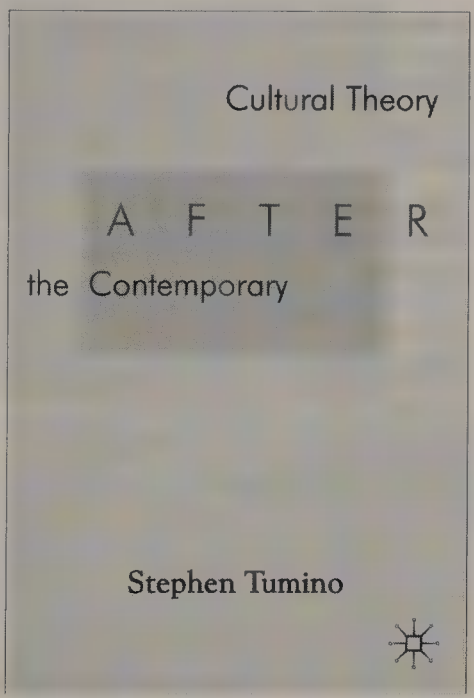


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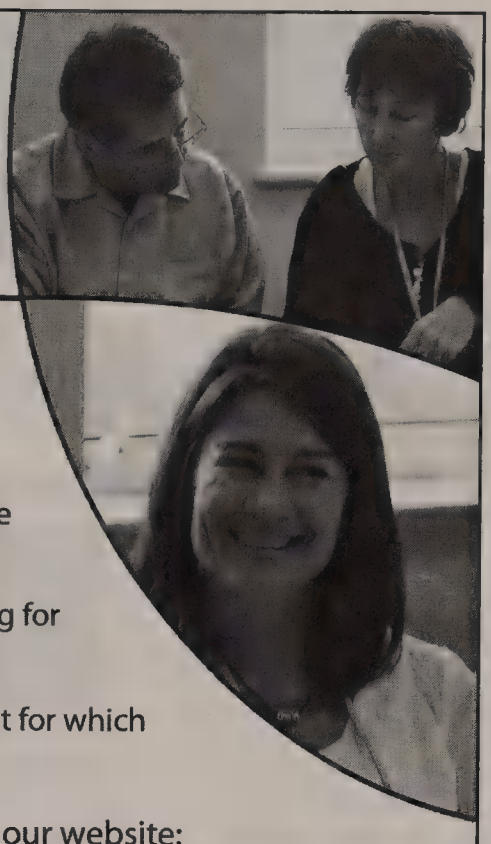
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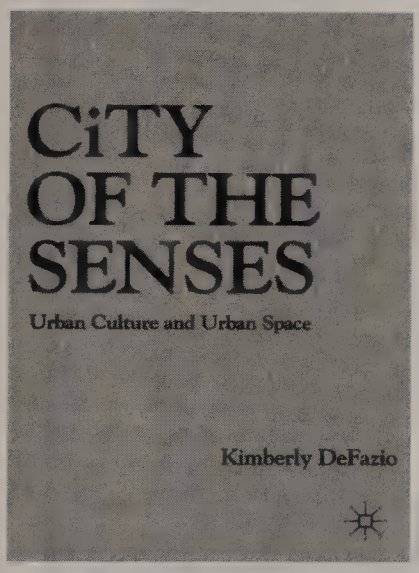
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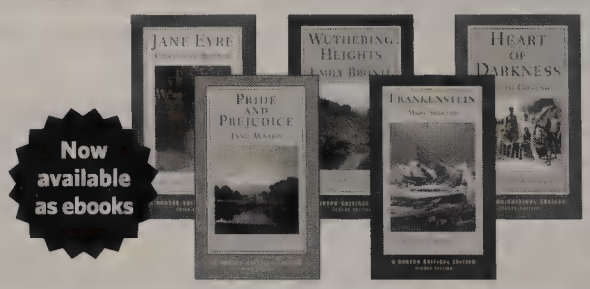
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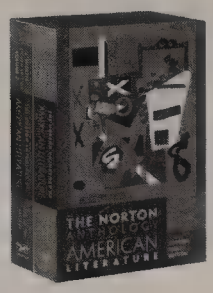
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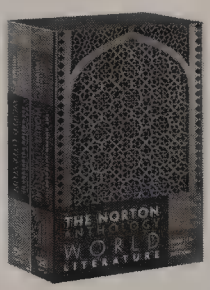
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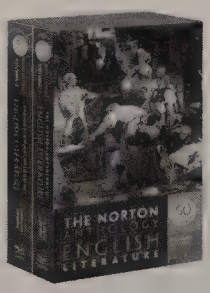
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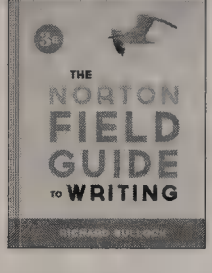
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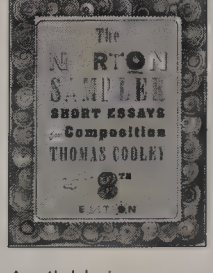
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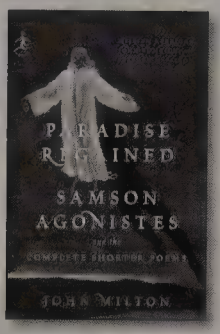
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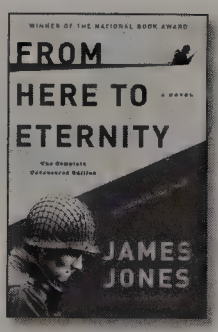
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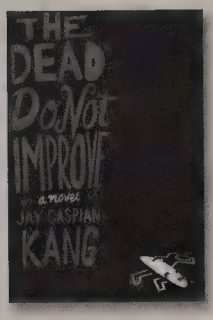
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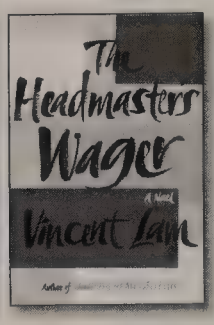
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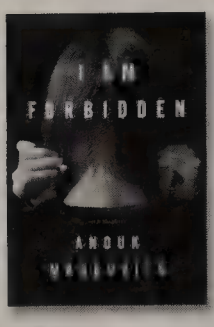
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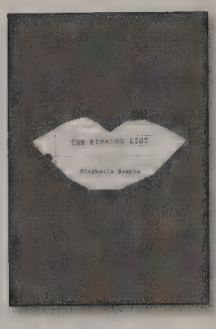
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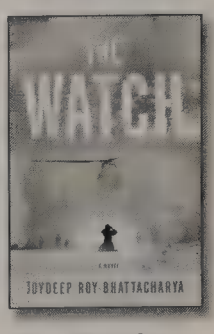
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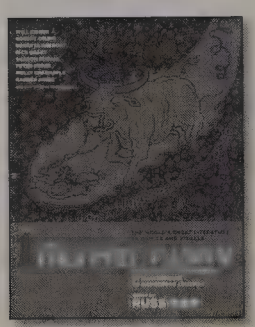


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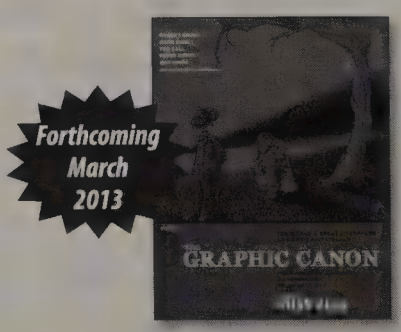
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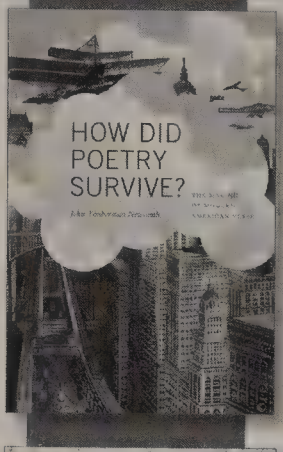
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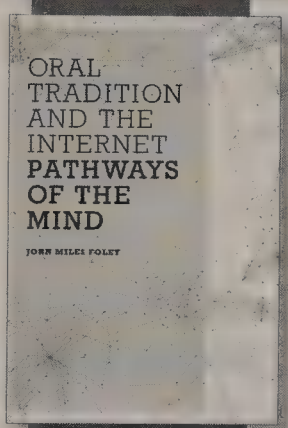


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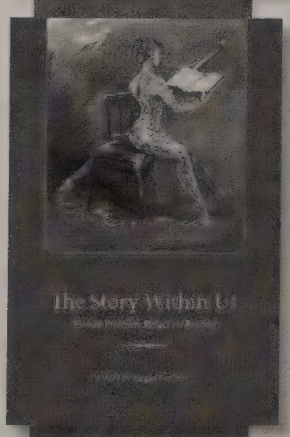


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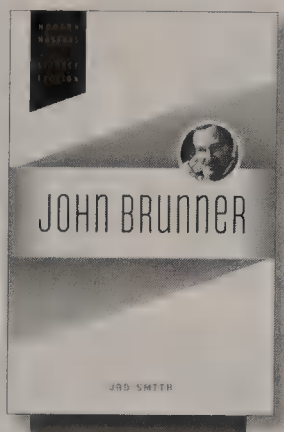
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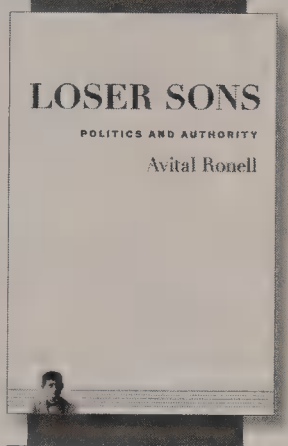
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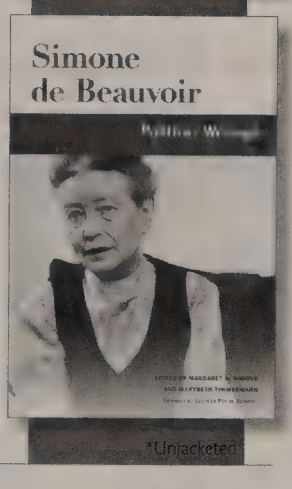
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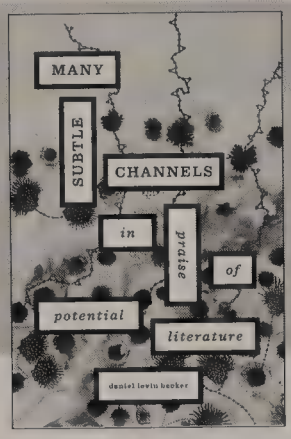








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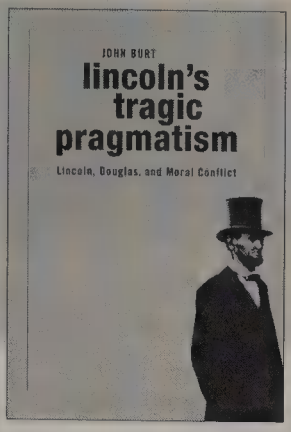
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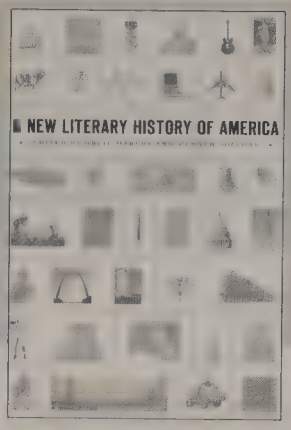
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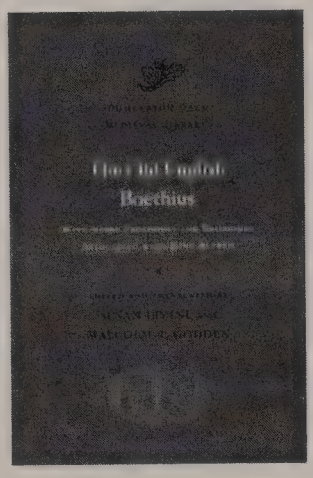
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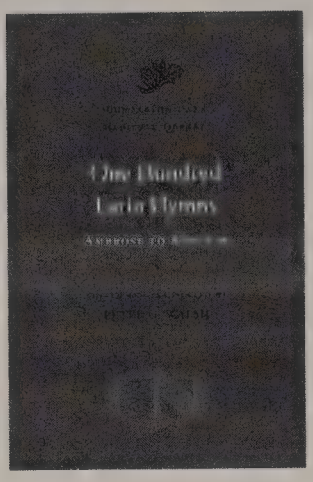


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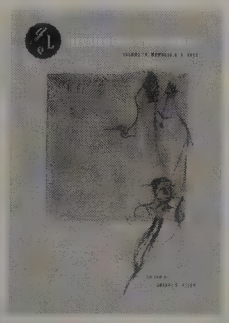
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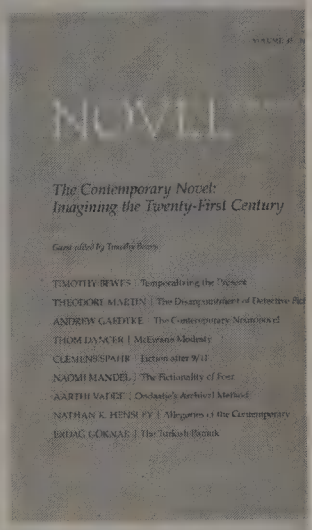
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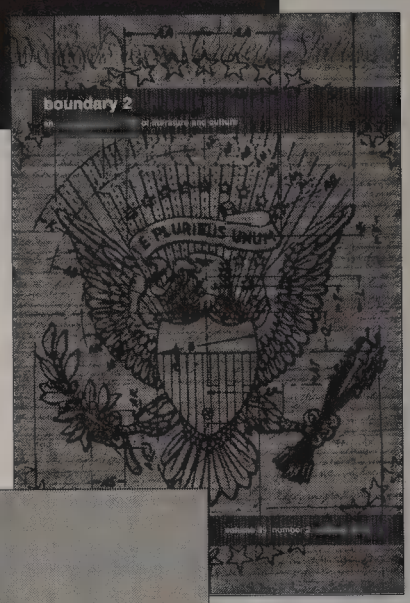
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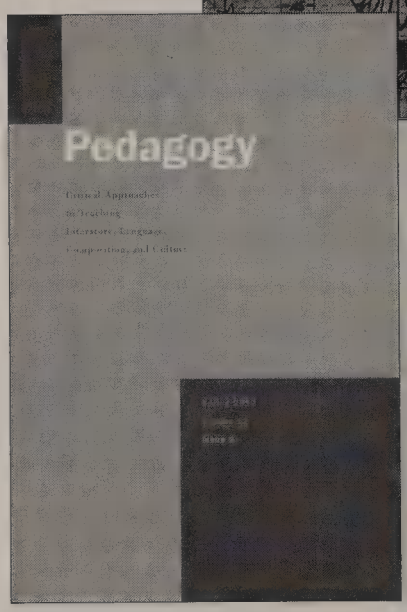
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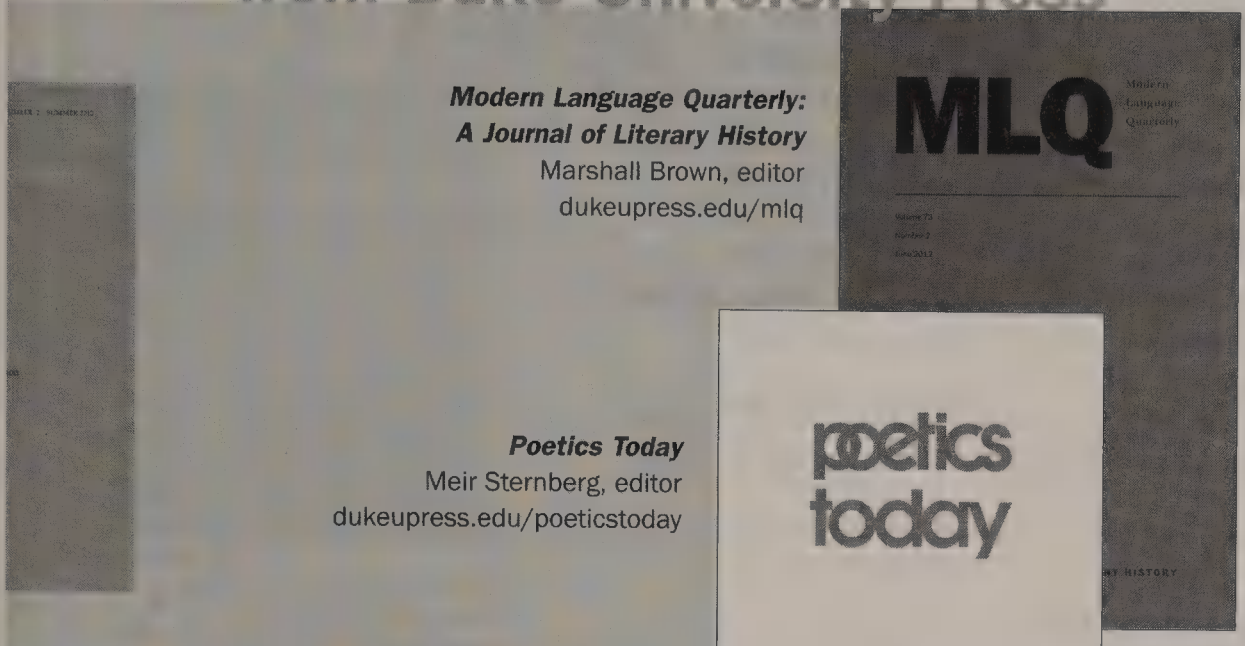
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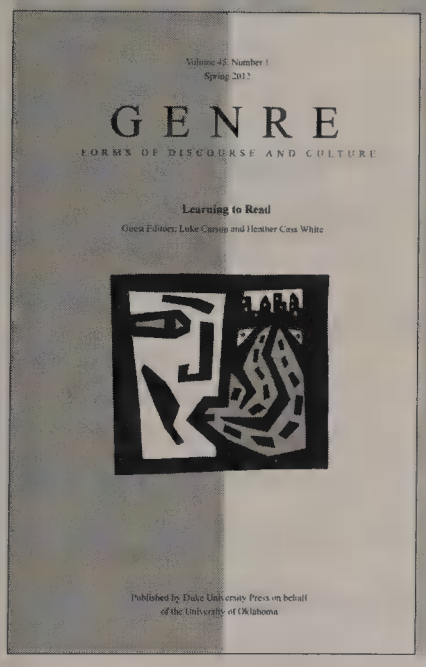
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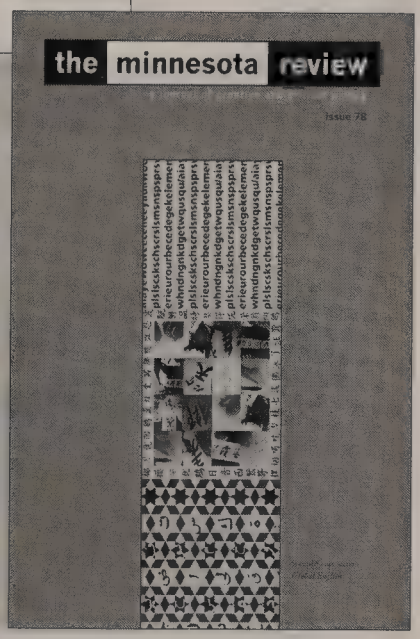


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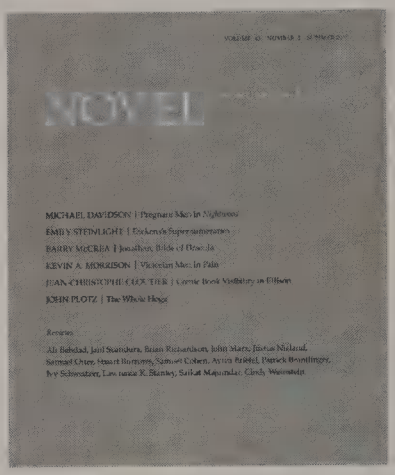
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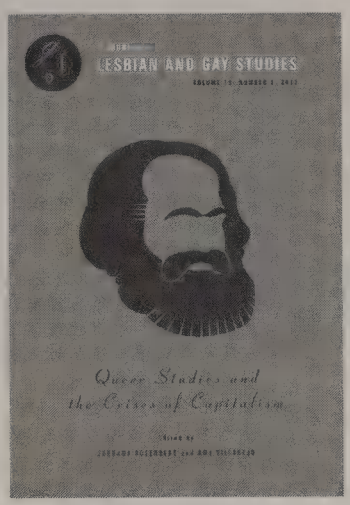
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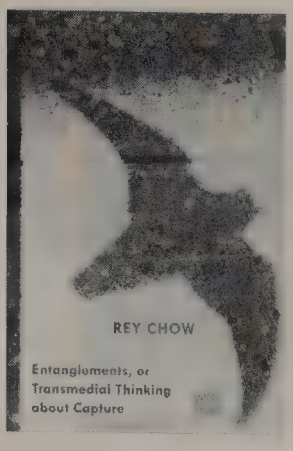
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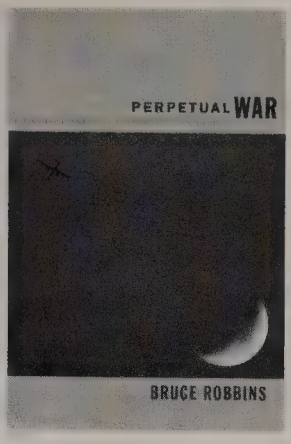
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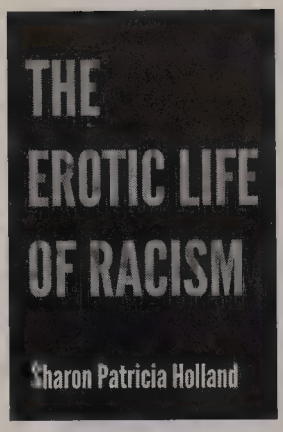
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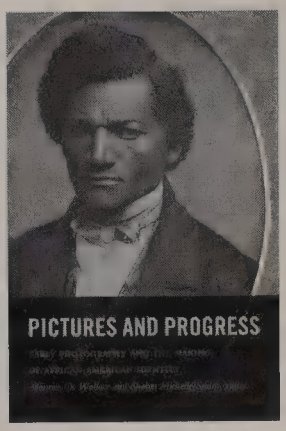
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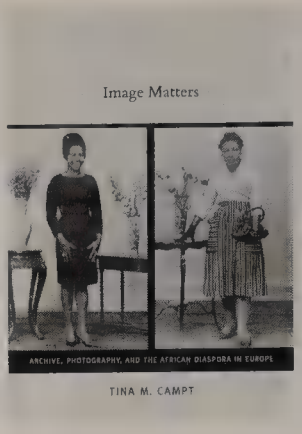
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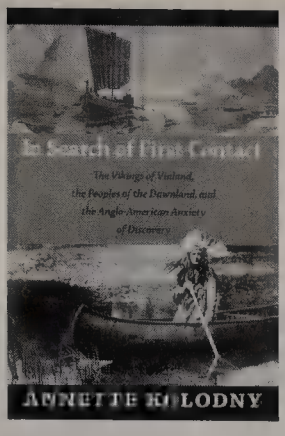
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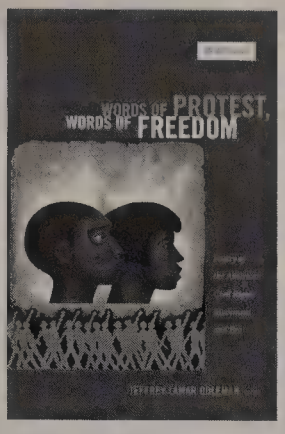
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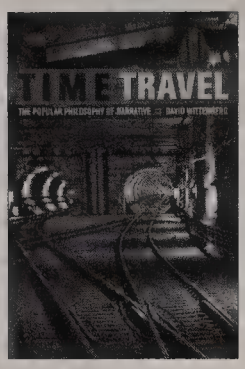
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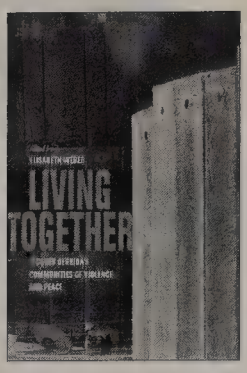
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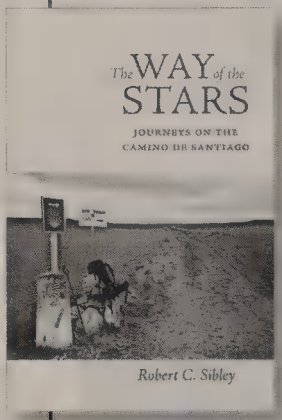
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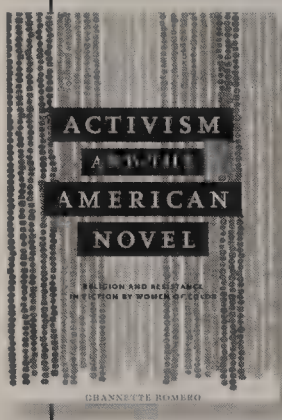
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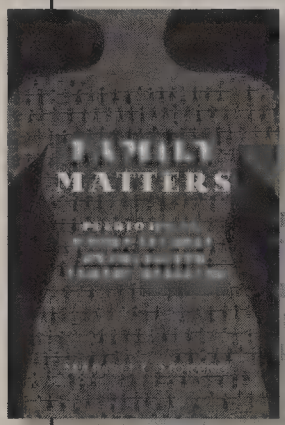
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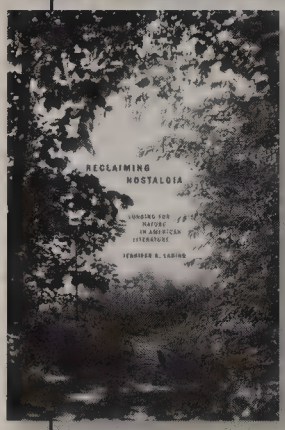


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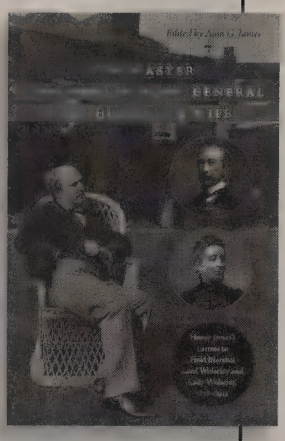
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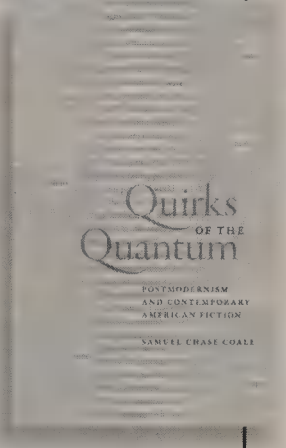
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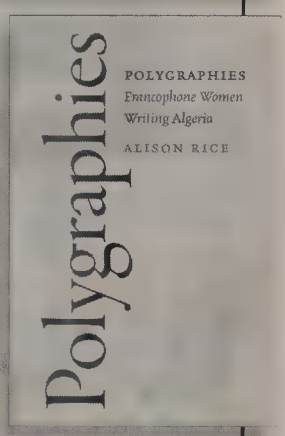


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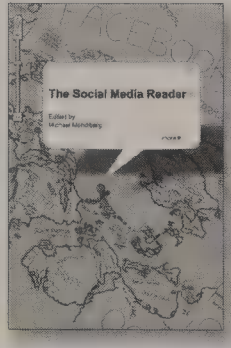
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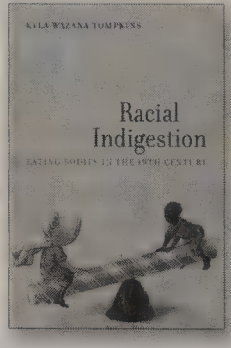
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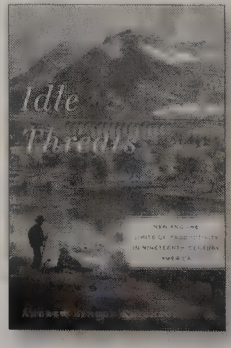
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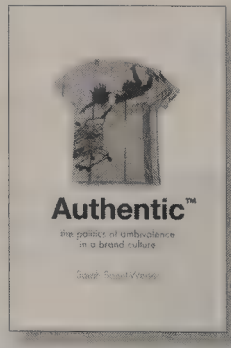
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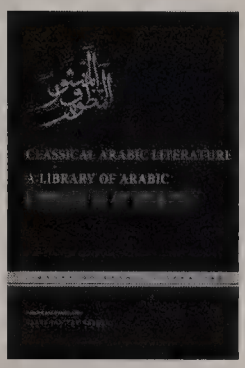
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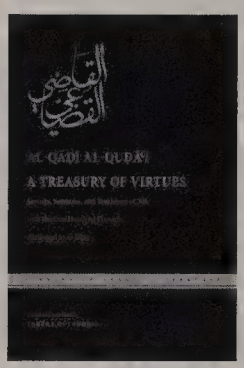


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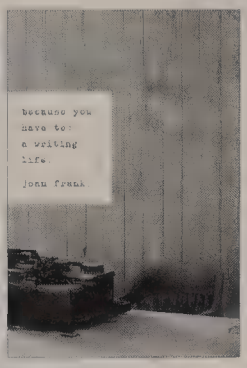
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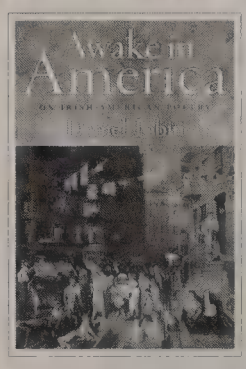
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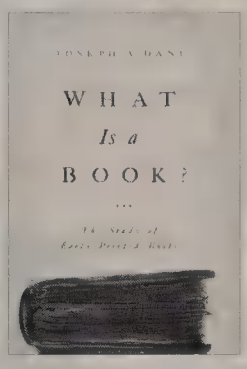



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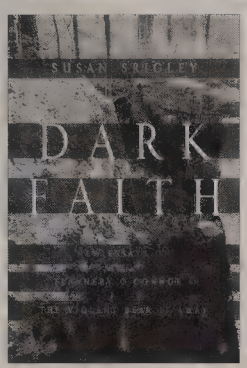




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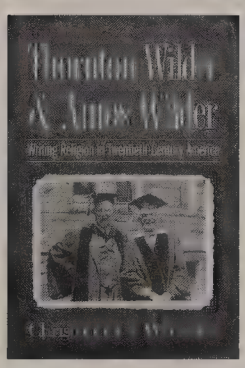
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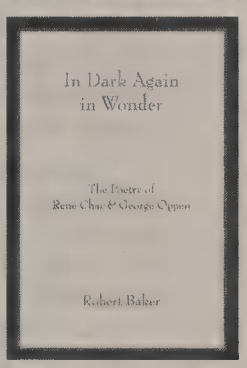




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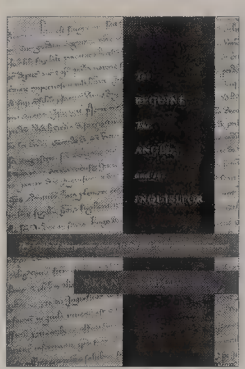
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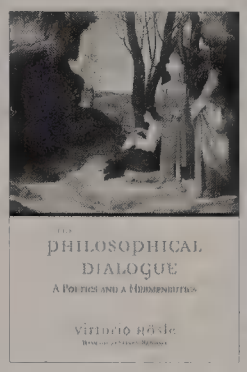
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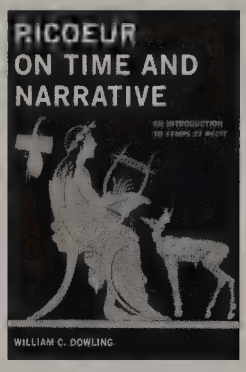
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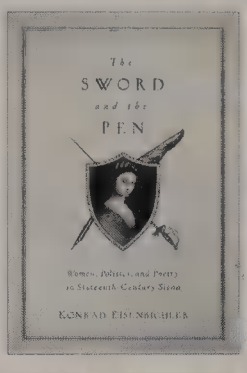
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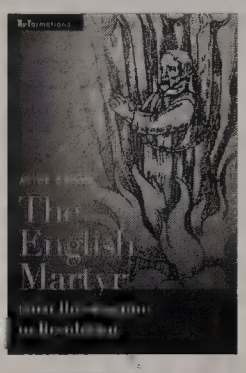
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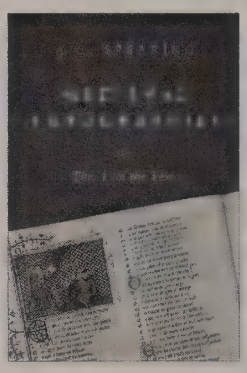
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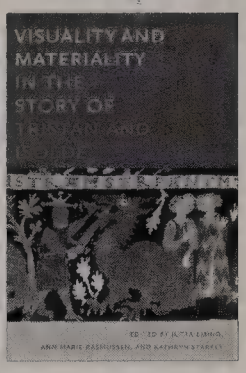


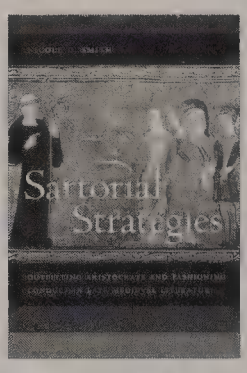


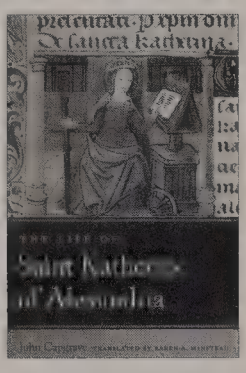


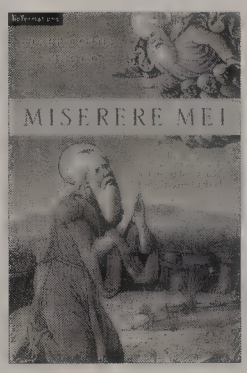














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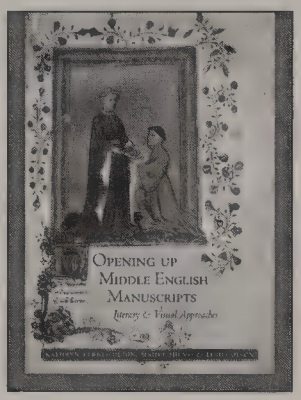
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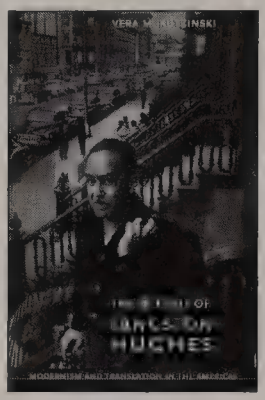
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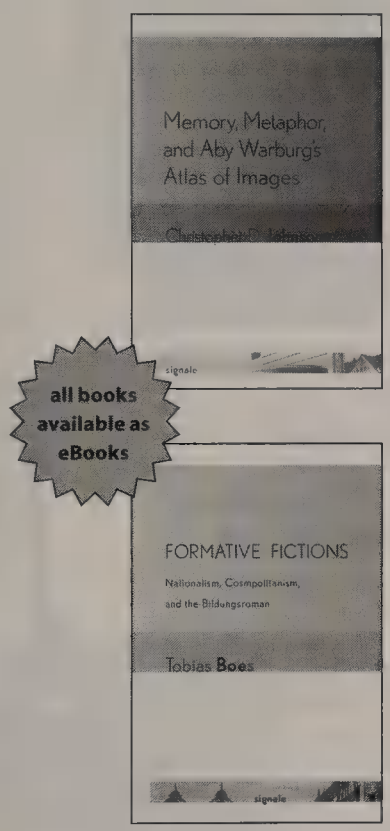
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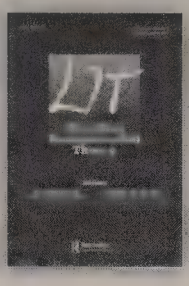
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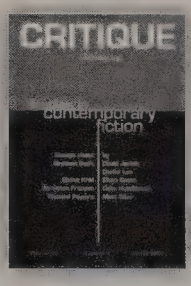
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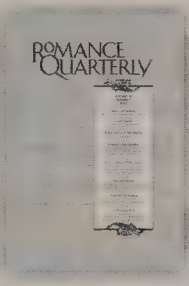
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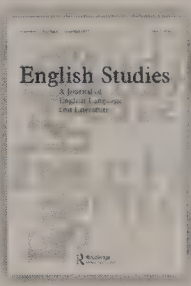
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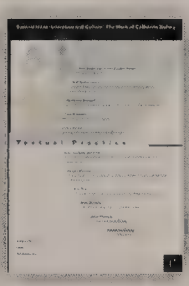
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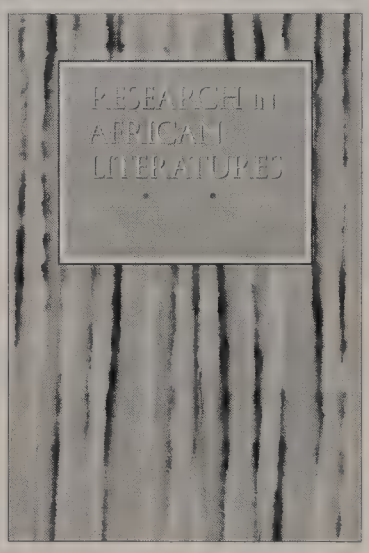
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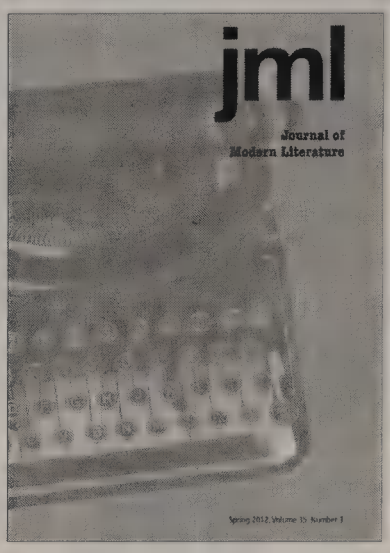
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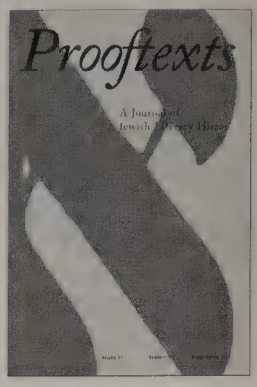
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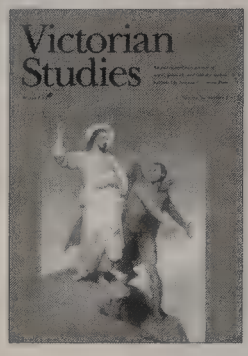
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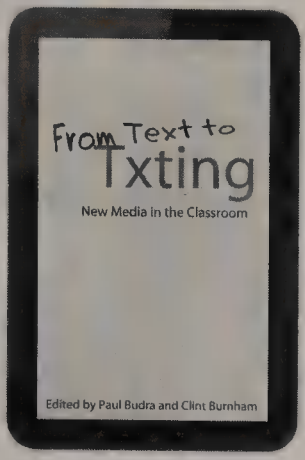
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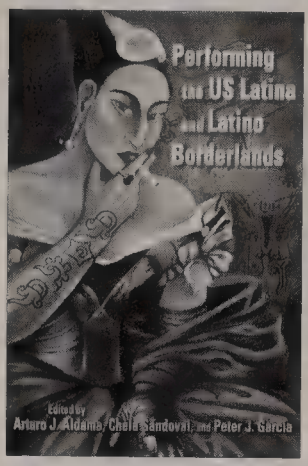
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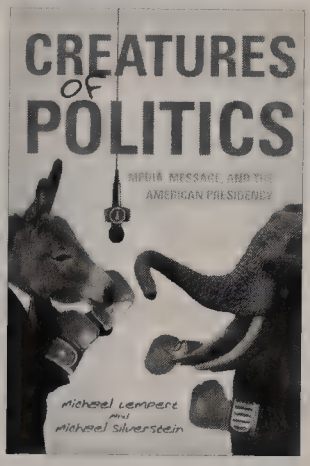
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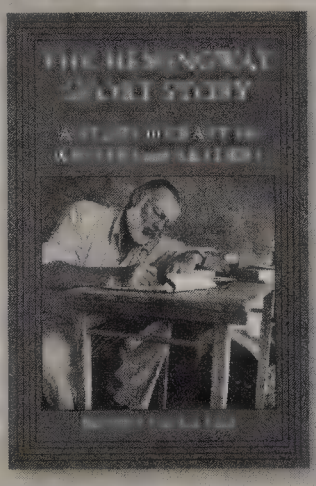
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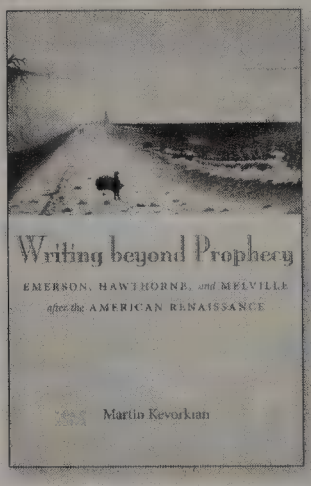
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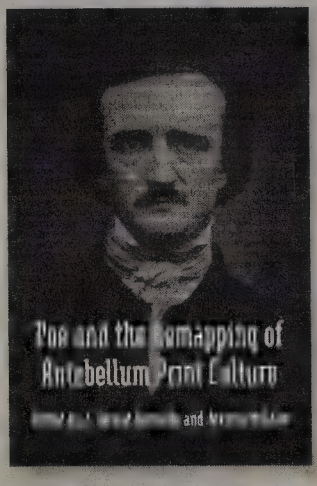
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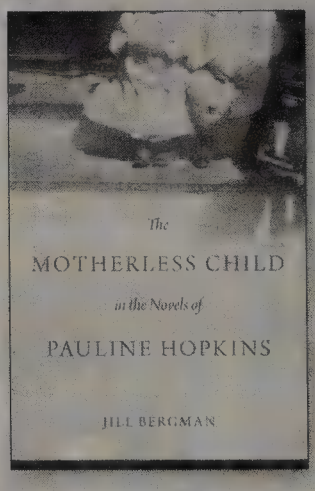
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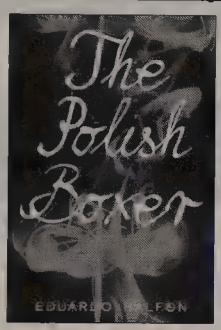


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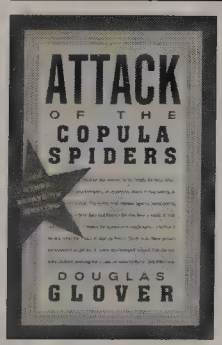


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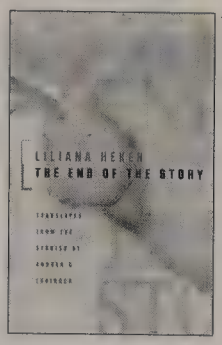
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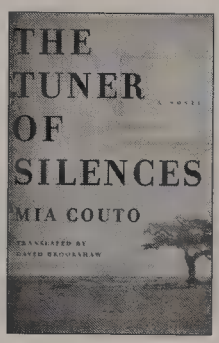


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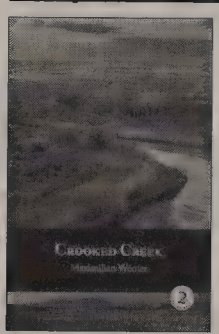


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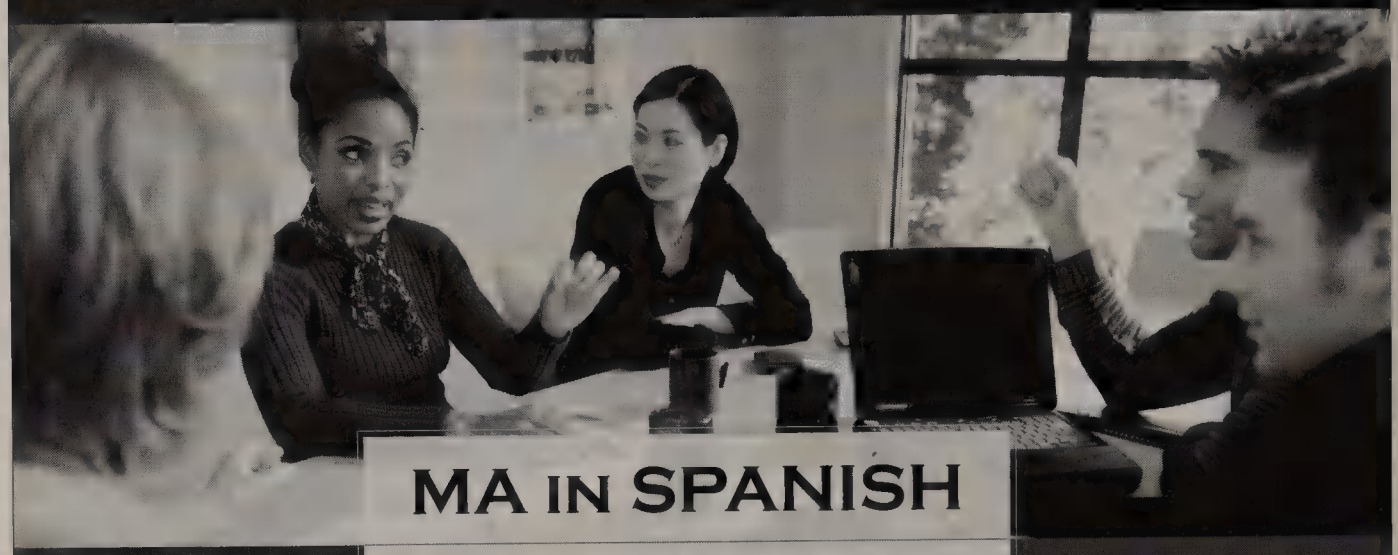
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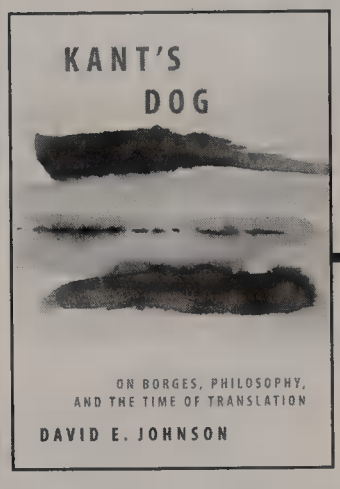
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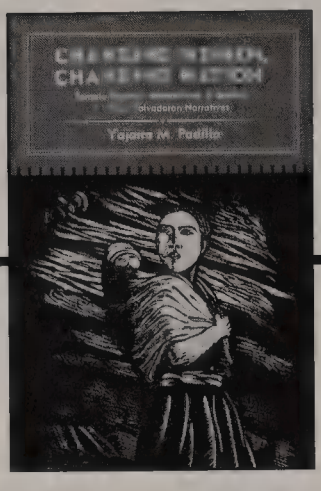
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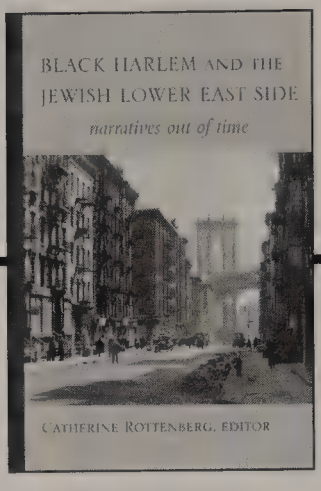
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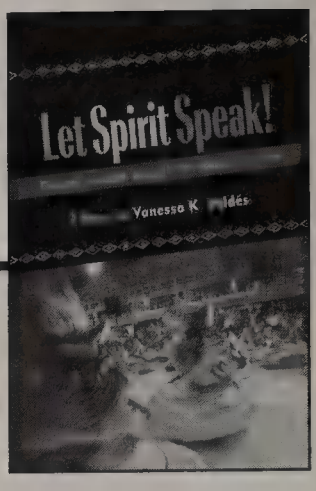
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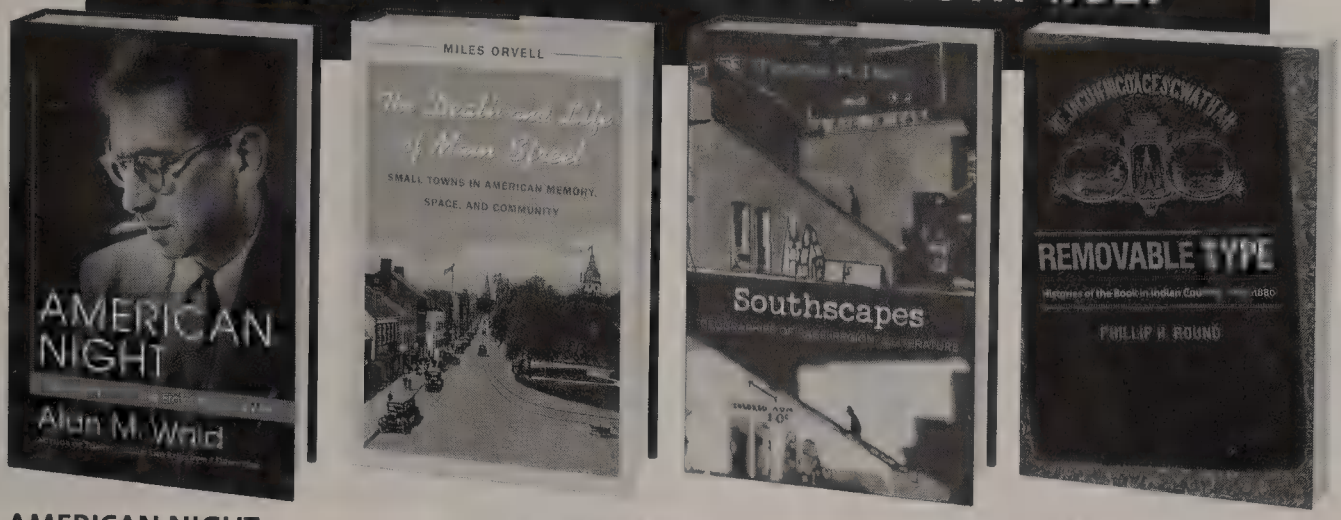
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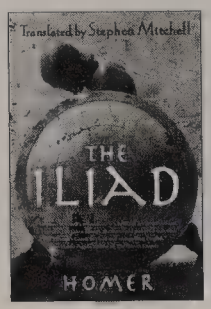
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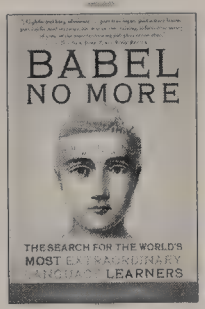


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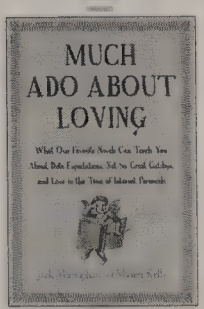
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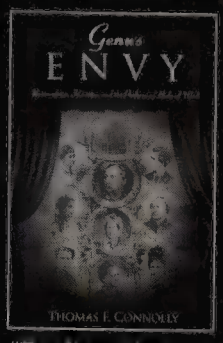
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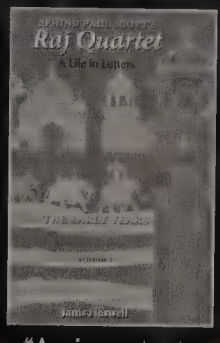
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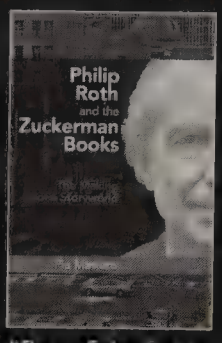
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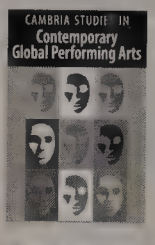
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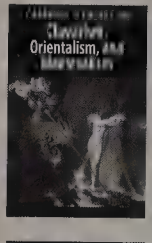
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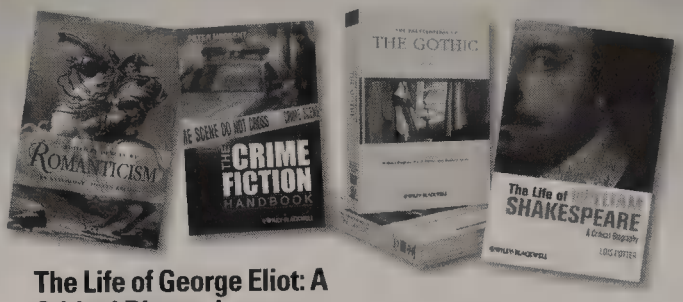
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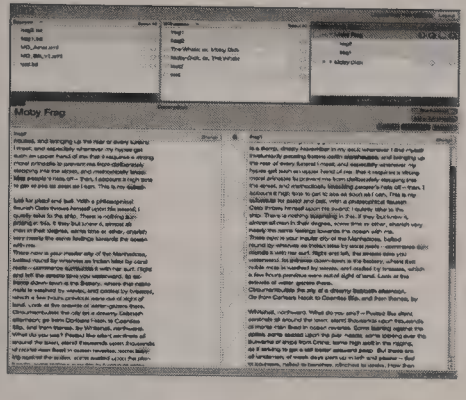
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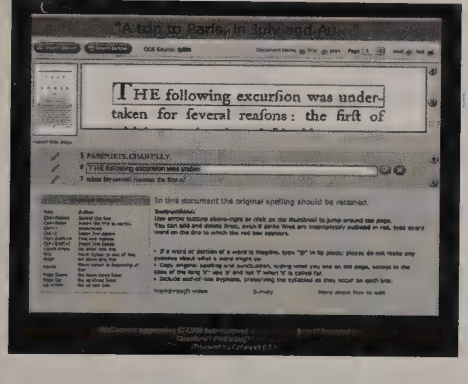
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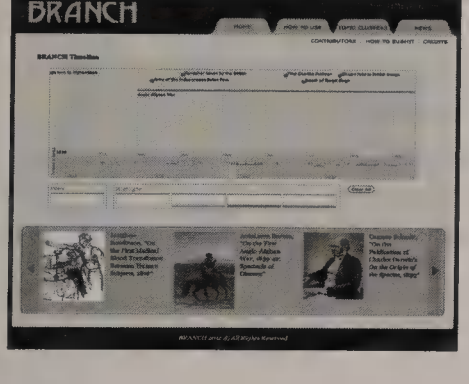
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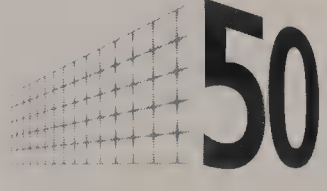
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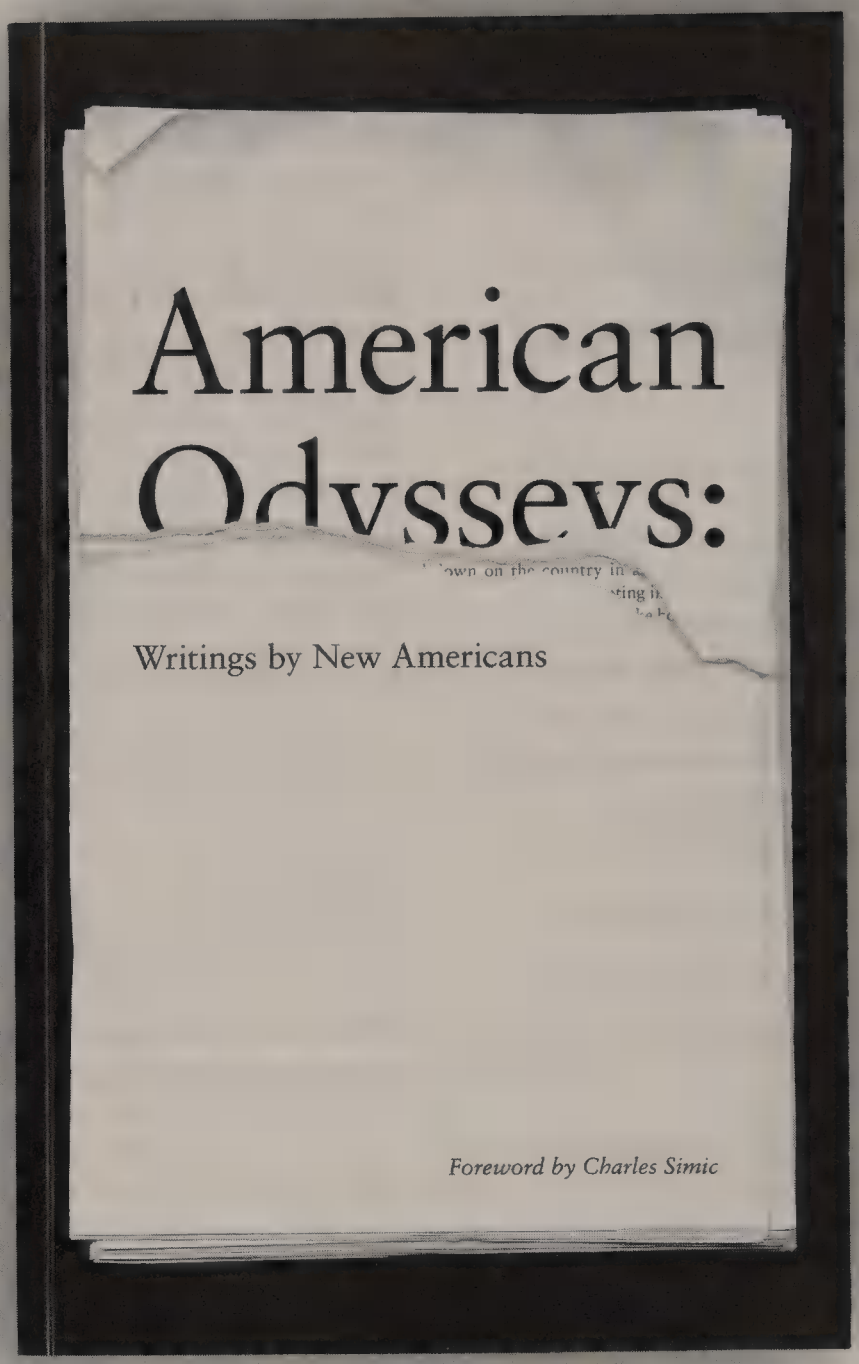
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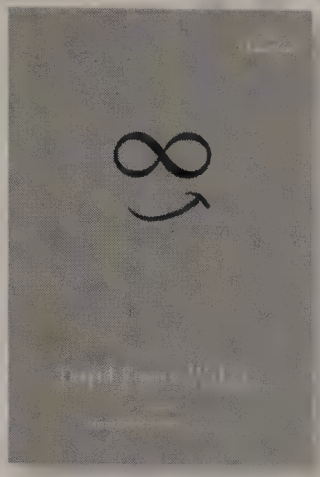
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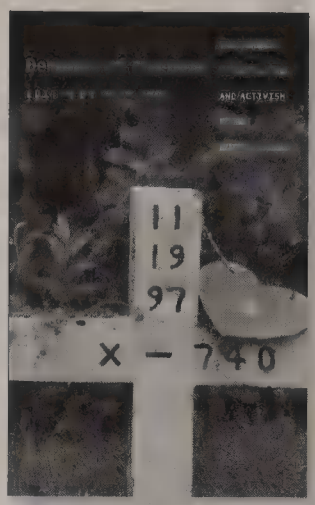
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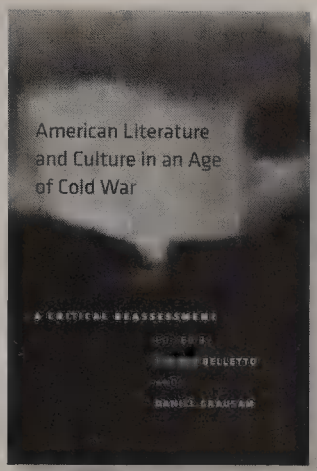


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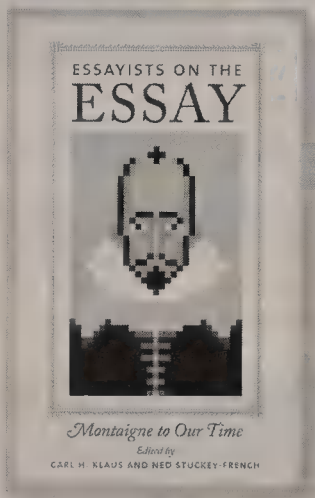


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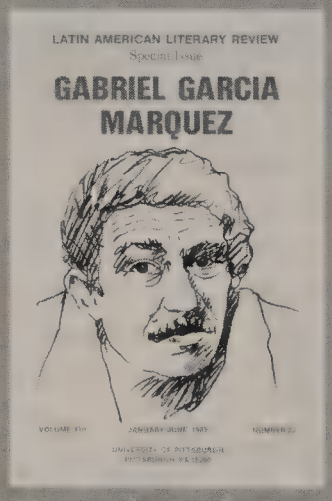
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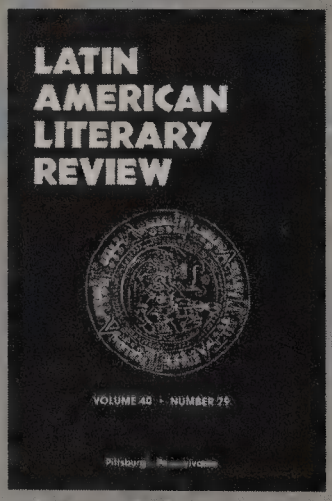
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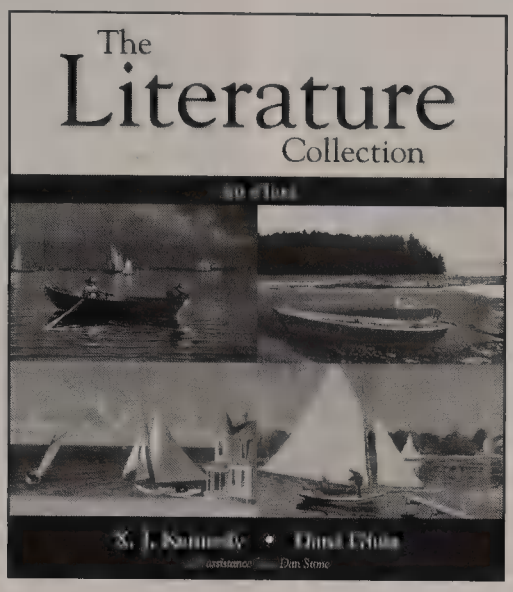




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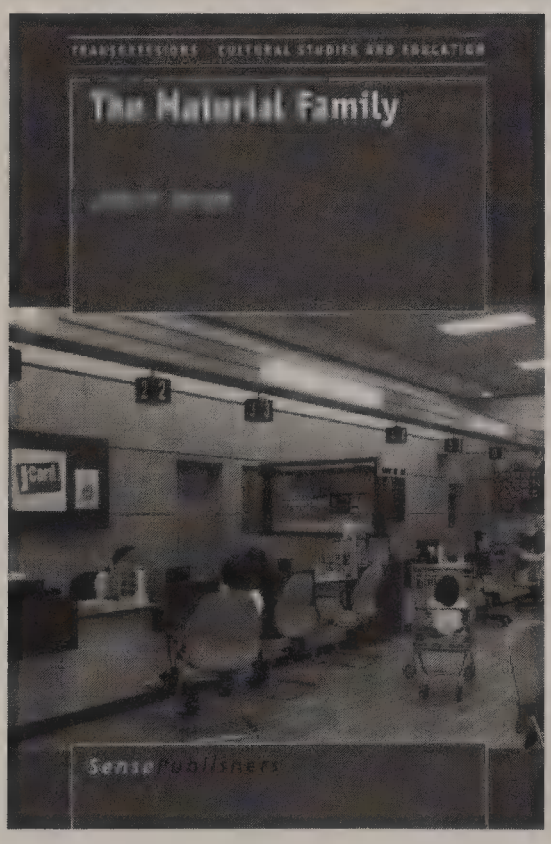
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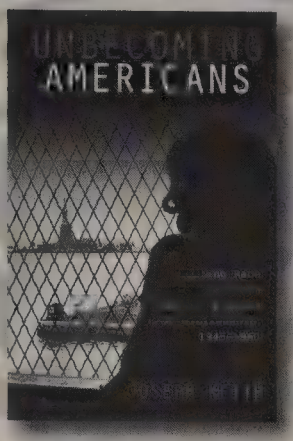


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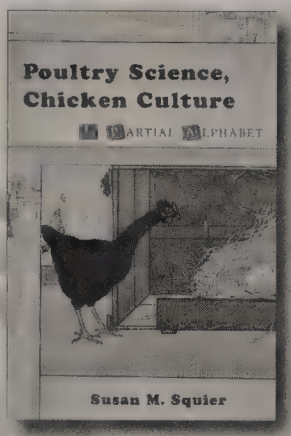
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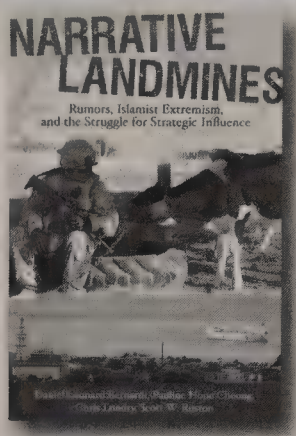
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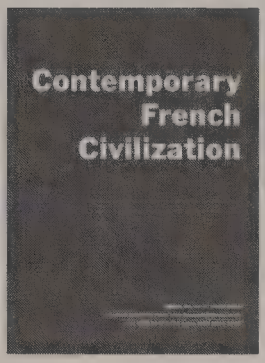
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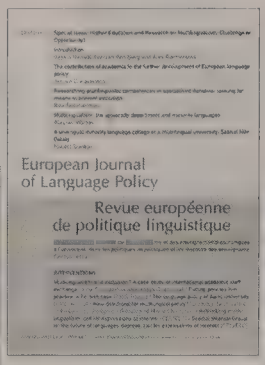
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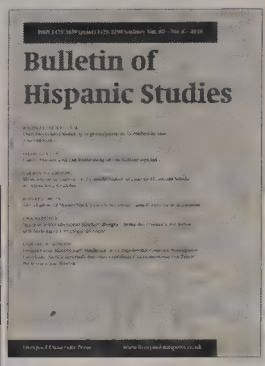




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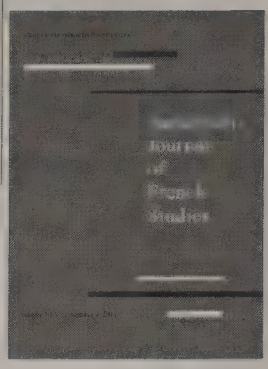
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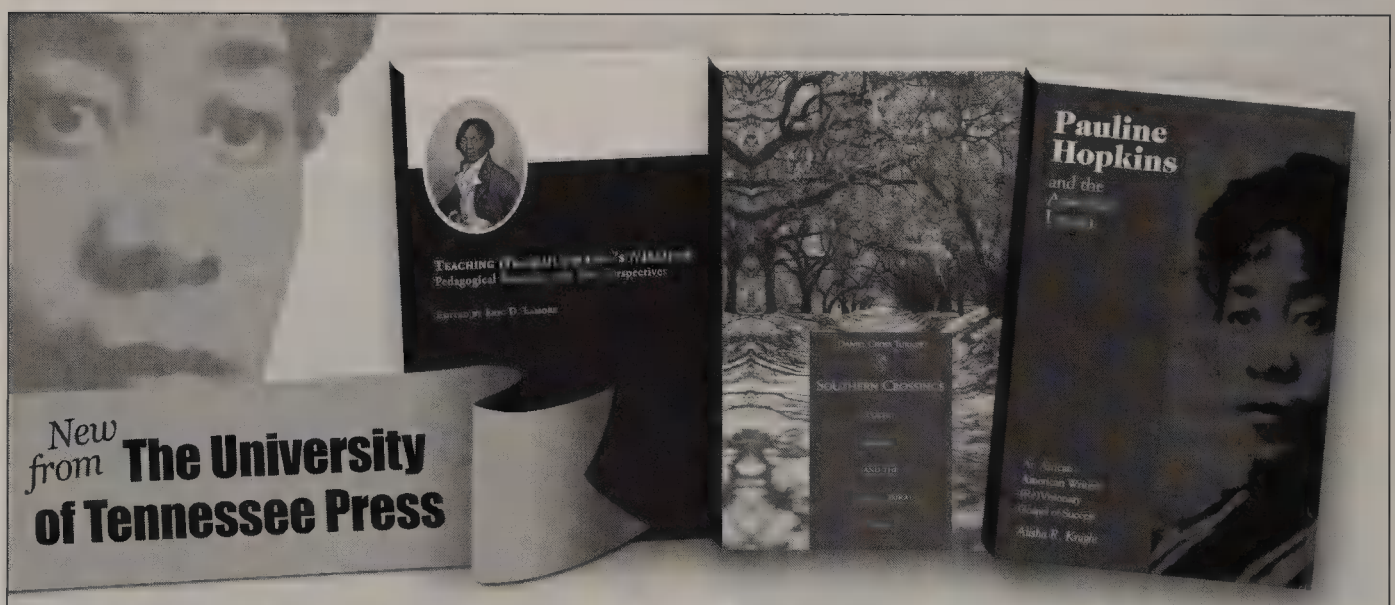
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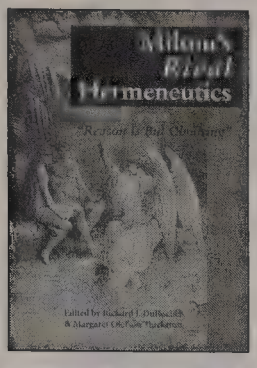
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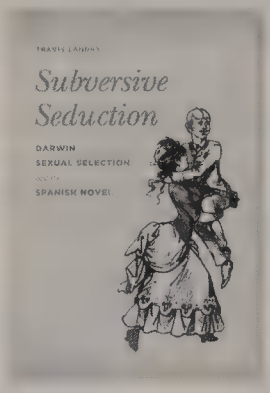
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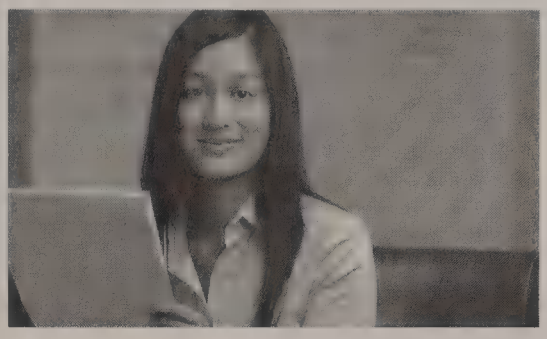
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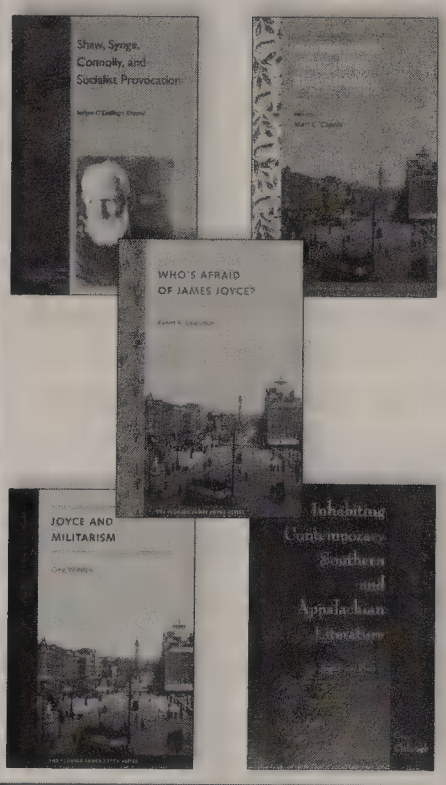
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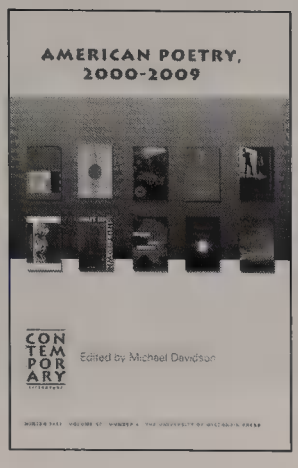
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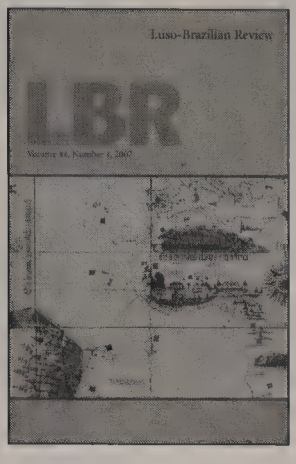
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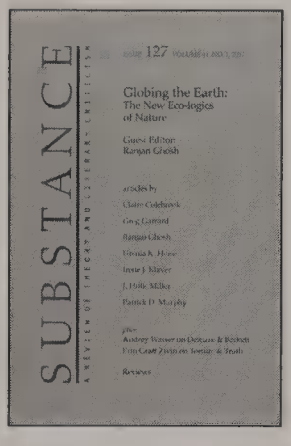
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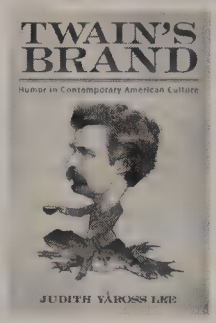
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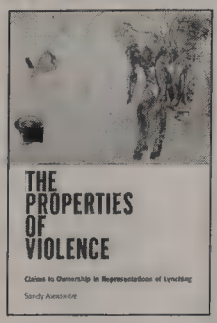
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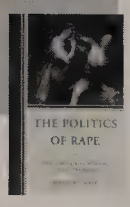
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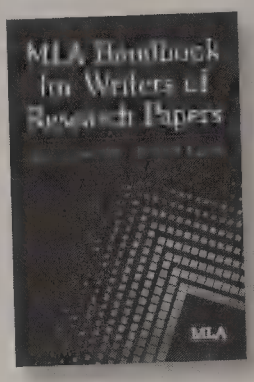
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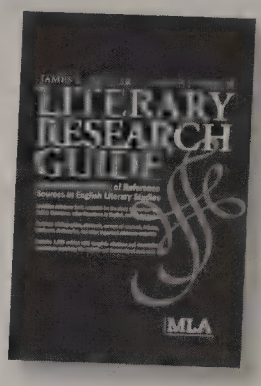
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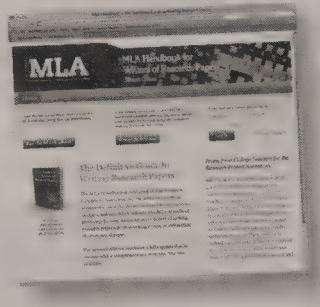
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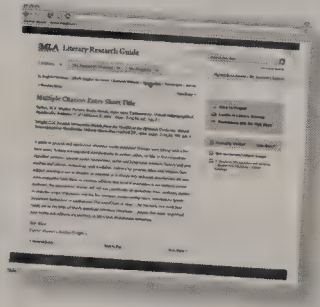
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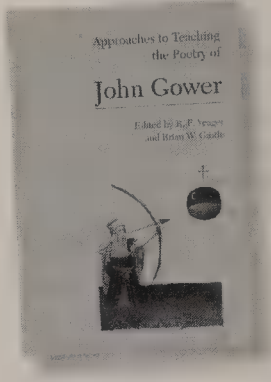
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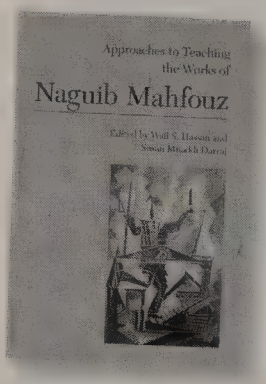
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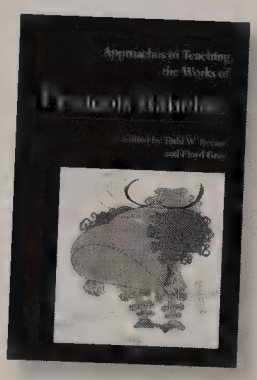
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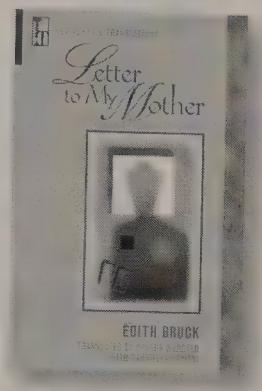
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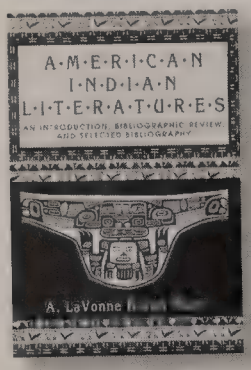
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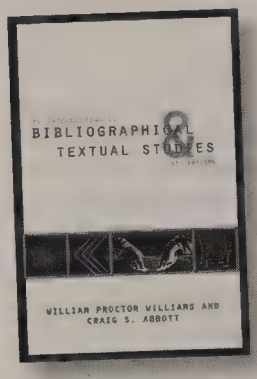
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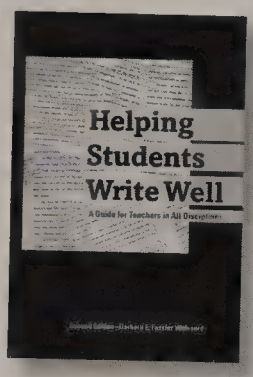
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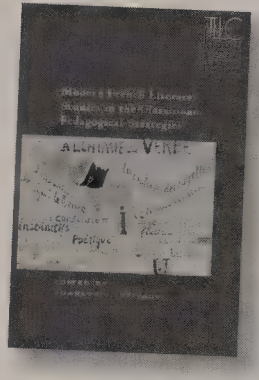
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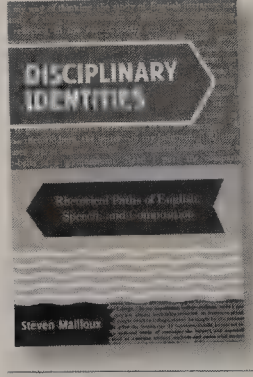
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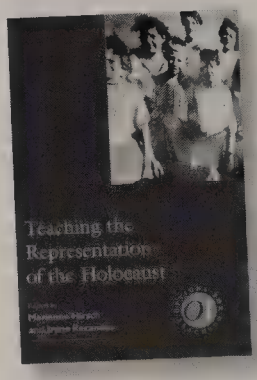
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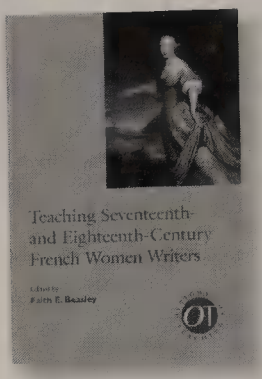
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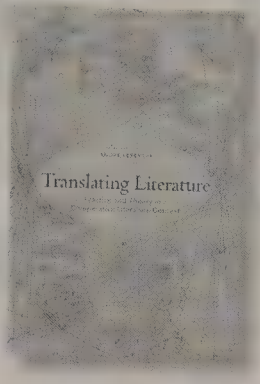
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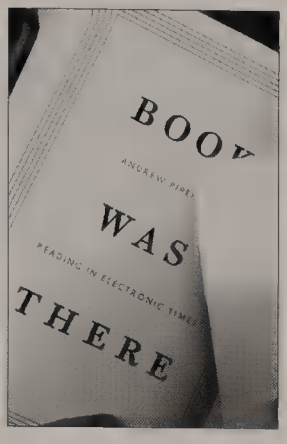
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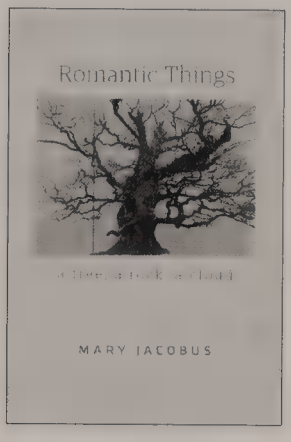
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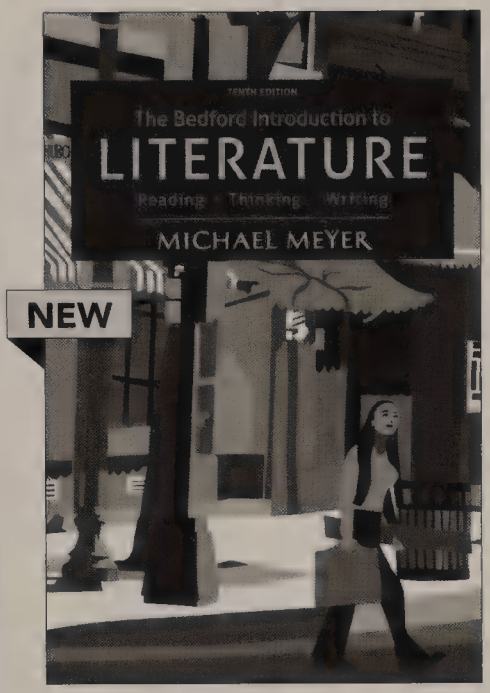
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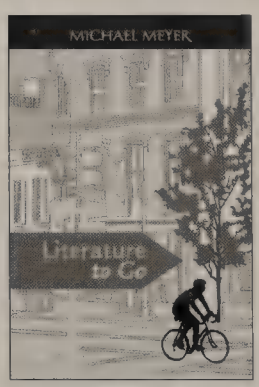
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